The Canadian Church Almanac

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THE CANADIAN

CHURCH HARMONIST:

A COLLECTION OF SACRED MUSIC,

CONSISTING OF A CHOICE SELECTION OF

PSALM AND HYMN TUNES, ANTHEMS, INTROITS, SENTENCES, &c.,

FROM THE WORKS OF

Handel, Haydn, Mozart, Fawcett, Leach, Clark, Jackson, Mason, and other Celebrated Composers.

CAREFULLY SELECTED AND COMPILED

BY A COMMITTEE.

"Venite exultemus Domino."—Psalm xcv.

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PREFACE.

The "Sacred Harmony," with its admirable Supplement, has done good service to the Churches of Canada; but, for obvious reasons, has been found inadequate fully to meet the wants of the Church and the public generally. Desirous of supplying this want, and furnishing a complete Sacred Music Book, to be used by all the Church choirs and congregations under its care, the late Conference appointed a Committee, consisting of the Rev. Dr Green, *President*, Rev. Dr. Wood, *Ex-President*, and Rev. Dr. Jeffers, *Editor*, with full power to employ competent persons to compile such a work. The Committee, after adding several good and popular musicians to their number, applied to the principal choirs in the Province to aid them in selecting such tunes, from approved authors, as they might wish to have incorporated in the new book. In responding to this call, several parties have rendered valuable assistance, to whom the Committee would tender their grateful acknowledgements.

The labor of compiling has principally devolved upon the Rev. J. A. Williams, Rev. N. Burwash, B.A., and J. B. Boustead, R. H. Savage and C. W. Coates, Esqrs., who have been, from their youth, engaged in singing our Church Psalmody; and who, by their ability and persevering industry in bringing the work to maturity, have laid the Committee under lasting obligations, and they hereby tender to these gentlemen their cordial and sincere thanks.

The Committee have now the pleasure of presenting to the Church and public, a collection of Sacred Tunes and Anthems which, it is believed, will be found second to none now in use, either for purity of style or richness of harmony.

It has not been so much their purpose to present *new* music to the public as to give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the Church, and endeared to myriads by their power to please, and warm the heart to praise.

Some of the pieces will, doubtless, be considered difficult, and will require a little more than ordinary perseverance to master them; but they are worth the trouble. Try them; and persevere until they are learned. They will bear singing. They are not of the wear-out kind. Many of them have been devoutly and harmoniously sung by our forefathers.

An effort has been made to correct an evil (loudly and justly complained of), namely, the *alteration*, by musical meddlers, of many of our old, well-known tunes; in consequence of which the majority of worshippers in the congregation are compelled to be silent, while they have as good a right as the choir to sing the praises of God.

Much that is called "Church Music," at the present day, is distinguished by the regularity of its cadences and the chime of its simple harmony; but it possesses no power to lay hold of our moral nature, or to inspire us to "sing with the spirit and the understanding also." An attempt has been made to exclude everything of a tame, monotonous, imbecile character; and to embody grave, touching, and enrapturing tunes, to enkindle devotion, and cause the spirit of the Christian to glow with piety.

"Let the people praise thee, O God;
Let all the people praise thee."—Psalm lxvii: 3.

Toronto, January 1864.

INTRODUCTION TO THE SCIENCE OF MUSIC.

CHAPTER I.

GENERAL DIVISION.

§ **1.** There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, namely:

§ **2.** (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ **3.** From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ **4.** (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ **5.** General view

Distinctions.	*Departments.*	*Subjects.*
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ **6.** Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded?
MELODY? DYNAMICS?
To what in the nature of musical sounds does RHYTHM relate?
MELODY? DYNAMICS?

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ **7.** During the performance of a piece of music, *time* passes away.
This must be regularly divided into equal portions.
[For illustrations of this subject, see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.]

§ **8.** Those portions of time into which music is divided are called MEASURES.

§ **9.** Measures are again divided in PARTS OF MEASURES.

§ **10.** A measure with TWO parts is called DOUBLE MEASURE;
" " THREE " TRIPLE MEASURE;
" " FOUR " QUADRUPLE MEASURE;
" " SIX " SEXTUPLE MEASURE.

§ **11.** The parts of measures are marked by a motion of the hand. This is called BEATING TIME.

§ **12.** Double time has two motions or beats, namely: Downward beat and Upward beat.

§ **13.** Triple time has three beats, namely: Downward beat, Hither beat, and Upward beat.

§ **14.** Quadruple time has four beats, namely: Downward beat, Hither beat, Thither beat, and Upward beat.

§ **15.** Sextuple time has six beats, namely: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

§ **16.** The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ **17.** Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure

Quadruple time is accented on the *first* and *third* parts of a measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performances? *Ans.* Correct time.

What is that which is more difficult to acquire than anything else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing are usually unwilling to attend? *Ans.* Time.

What are those portions of time called into which music is divided? § 8.

What are those portions of time, smaller than measures, called? § 9.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III

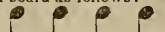
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ **18**. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch, say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices,) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterward he requires those who think it *probable* that they can make it right, to imitate; and, finally, the whole.

§ **19**. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ **20**. Beat Quadruple time, and sing one *la* to each beat.

After this has been done, the teacher may write on the black board as follows:—



He then points and says,—

The characters I have written represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters (Crotchets.)

NOTE. The names Crotchets, Minims, &c., are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c

§ **21**. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus, 𝅝 and is called a whole note. (Semibreve.)

§ **22**. A sound that continues as long as two quarters is called a half sound Exercise.

The note representing a half sound is made thus, 𝅗𝅥 and is called a half note. (Minim.)

§ **23**. A sound that continues as long as three quarters is called Three-quarters. Exercise. The note representing this sound is a dotted half, thus: 𝅗𝅥.

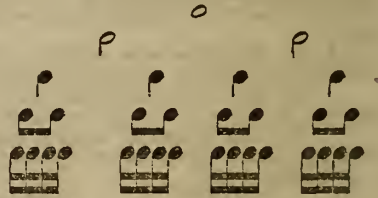
NOTE. Dotting a note adds one half to its length.

§ **24**. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise

We now sing *eighths;* the note representing an *eighth* sound is made thus, 𝅘𝅥𝅮 and is called an Eighth note. (Quaver.)

§ **25**. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing sixteenths; the note representing a *sixteenth* is made thus, 𝅘𝅥𝅯 and is called a Sixteenth. (Semiquaver.)

§ **26**. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ **27**. Thirtyseconds (Demisemiquavers) 𝅘𝅥𝅰 may also be exhibited, but it is not necessary to exercise on them.

§ **28**. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, 3 or 3 and they are called Triplets

Exercise on Triplets.

QUESTIONS

By what characters do we represent the length of sounds?
How many kinds of notes are there in common use? *Ans.* **Five.**
What kind of a note is this 𝅗𝅥? (writing the note on the board)

What kind of a note is this ? this ? this this ? this ? this ? (64)

The teacher will question, also, as to the comparative length of notes.

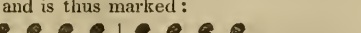
When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

VARIETIES OF MEASURE.

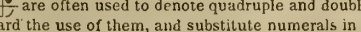
§ **29**. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ **30**. If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked:



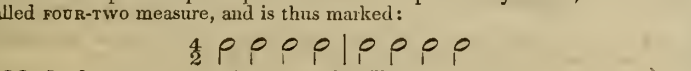
NOTE. The characters or are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ **31**. If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked:

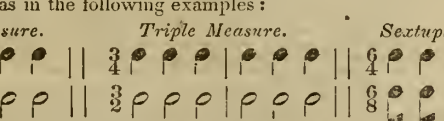


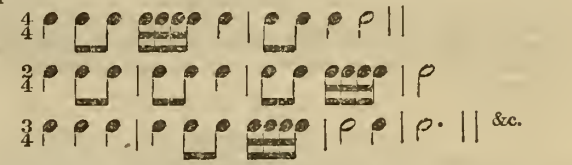
§ **32**. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure. *Triple Measure.* *Sextuple Measure.*



EXAMPLES.



§ **33**. Different kinds of notes may also occur in the same measure, as in the following examples:

&c.

QUESTIONS.

How are different varieties of measure obtained? § 29.

By what do we designate the different varieties of measure? *Ans.* By figures. What do the figures placed at the beginning of a piece of music express? *Ans* The contents of each measure.

CHAPTER V.

RESTS.

§ **34**. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a REST.

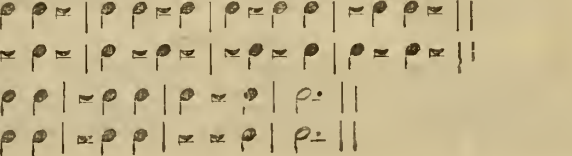
§ **35**. Each note has its corresponding rest, which is of equal length with the note it represents.

§ **36**. EXAMPLE. Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest.

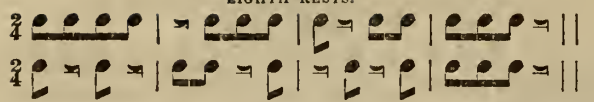
The teacher exhibits the rests upon the board.

§ **37**. Rhythmical exercises with rests.

QUARTER RESTS.



EIGHTH RESTS.



QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence? How many kinds of rests are there in common use? Are those notes which are succeeded by rests to be sung shorter or longer than in other circumstances?

CHAPTER VI.

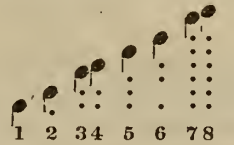
PART II. MELODY.

THE SCALE.

§ **38.** Musical sounds may be *high* or *low*. Hence the necessity of that department in music called MELODY, which treats of the pitch of sounds.

§ **39.** At the foundation of Melody lies a certain series of eight sounds, which is called the SCALE.

§ **40.** The scale may be represented by the following notes; thus,



The teacher should write the above on the board

§ **41.** The sounds of the scale are known, or designated, by numerals; thus we speak of the musical sound one, two, three, &c.

The teacher should point to the written scale by way of illustration.

§ **42.** The teacher says, Listen to a sound which I will give you, and which we will consider as *one*.

§ **43** The teacher now sings one, two, to the syllable *la*, and requires the pupils to do the same.

QUESTIONS.

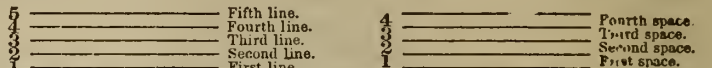
What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? *Ans.* By numerals.

CHAPTER VII.

STAFF, SYLLABLES, CLEFS, LETTERS, INTERVALS

§ **44.** The scale is written on horizontal lines, and on the spaces between those lines Five lines are commonly used for this purpose, which together with the spaces, are called a STAFF.

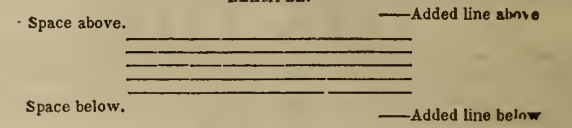
EXAMPLE.



§ **45.** Each line and space of the staff is called a *degree*; thus the staff contains *nine* degrees, five lines and four spaces.

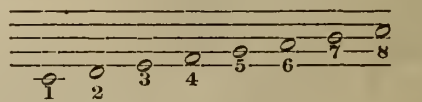
§ **46.** If more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called ADDED LINES.

EXAMPLE.



§ **47.** The sound one we will now write upon the first added line below the staff, two upon the space below, three upon the first line, and so on.

EXAMPLE.



§ **48.** In singing, certain syllables are applied to each of the different sounds of the scale. To *one* is applied the syllable DO. (pronounced doe;) to *two*, RE, (ray;) to *three*, MI, (mee;) to *four*, FA, (fah, *a* as in father;) to *five*, SOL, (sole;) to *six*, LA, (lah, *a* as in father;) to *seven*, SI, (see;) and to *eight*, DO, again.

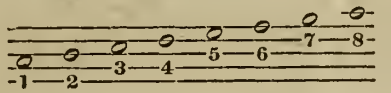
The scale is now sung ascending and descending with *la*, and also with the appropriate syllables.

NOTE. Those teachers who use seven syllables in solmization will omit section 49, and pass to section 50.

§ **49.** In singing we apply certain syllables to the sounds of the scale, as follows:—To *one* we apply the syllable FA, (pronounced fah, *a* as in father;) to *two* SOL, (sole;) to *three*, LA, (*a* as in father;) to *four*, FA; to *five*, SOL; to *six*, LA; to *seven*, MI. (mee;) and to *eight*, FA, again.

The scale is now sung both up and down with *la*, and also with the appropriate syllables

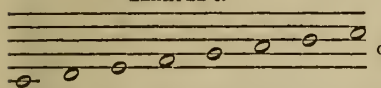
§ **50.** We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:—



Practise as before

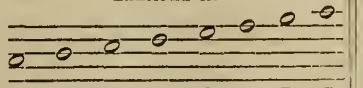
§ **51.** The sounds of the scale are also named from the first seven letters of the alphabet, namely: A, B, C, D, E, F, and G.

EXAMPLE I.



OR

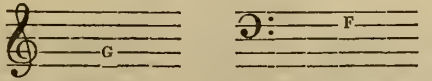
EXAMPLE II.



§ **52.** When the scale is written as in the first example above, a character called the Treble Clef is used at the beginning of the staff. This is also called the G Clef, and fixes G upon the second line of the staff.

When the scale is written as in the second example above, a character called the Base Clef is used at the beginning of the staff. This is also called the F Clef, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



§ **53.** The distance or step from any one sound in the scale to another is called an INTERVAL.

§ **54.** In the regular ascending and descending scales there are two kinds of intervals, namely: WHOLE TONES and HALF TONES.

§ **55.** From one to two, and from two to three, are whole tones; from three to four is a half tone; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone. Thus there are five whole tones and two semitones in the scale.

NOTE. It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further.

QUESTIONS.

What are those lines and spaces called on which the scale is written?

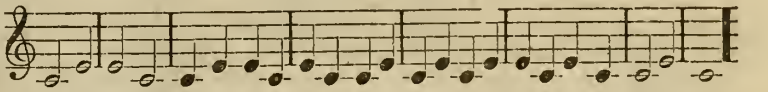
The teacher points and asks, Which line is this? Which space is this? &c. What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used?

The teacher should now write the scale upon the board both in the Treble and in the Base Clef, and point as he asks the following or similar questions:—To which sound of the scale do I now point? The answer should be given by numerals. What syllable is applied to one? to two? &c. What letter is one? two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? *Ans.* An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4? &c.

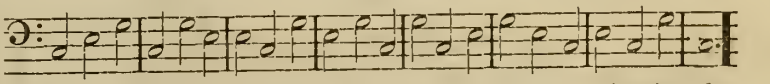
CHAPTER VIII.

OF THE DIFFERENT SOUNDS OF THE SCALE.

§ **56.** Having become familiar with the scale in its regular progression, we must now learn to strike each sound separately, or in connection with any other sound. In order to do this, we must pay attention to each particular sound. We commence with THREE in connection with ONE.

§ **57.** THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times. After which the teacher should write lessons like the following, and require the whole to sing them.

§ **58.** FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions to the syllable *la*; the pupils determine what they are, and answer by numerals.

The teacher writes lessons like the following:—

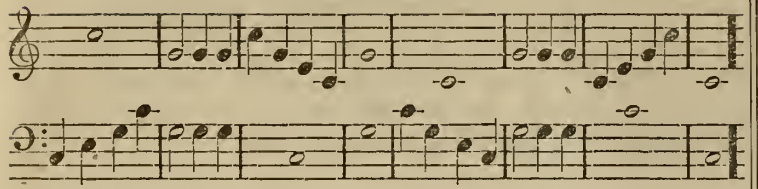


§ **59.** EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:—

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 1 3 5
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

The teacher writes examples with 1 3 5 8 in one and two parts

EXAMPLE IN TWO PARTS.

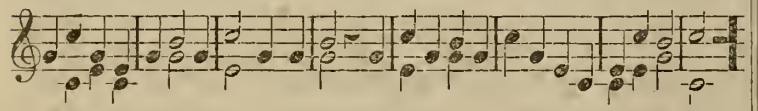


In singing the above and similar lessons, let the male and female voices be formed into separate classes, and sing each of the parts alternately.

§ **60.** SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to strike 7 correctly, and separately, we must think of 8. This will serve as a guide to 7.

§ **61.** The teacher gives out similar lessons to the following: 5 8 7 8, 3 8 7 8, 1 8 7 8, 1 3 8 7, 3 5 8 7, 1 5 8 7, 1 8 7, 3 8 7, 5 8 7, &c. Also, 1 7, 3 7, 5 7, &c.

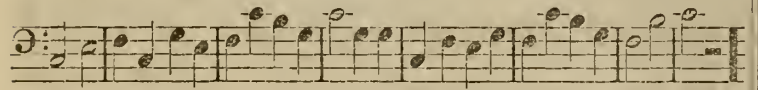
Lessons like the following may be written and sung in one or two parts.



§ **62** FOUR. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4.

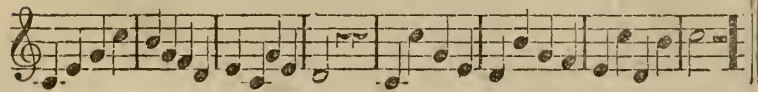
§ **63** The teacher gives out, 1 3 4, 5 3 4, 8 3 4, &c., also 1 4, 5 4, 8 4, &c.

EXAMPLE.



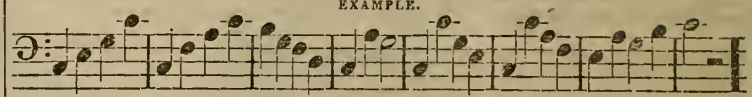
§ **64.** Two. One or three will either of them guide to two.

EXAMPLE.



§ **65.** SIX. Sing the scale and prolong 6. Five will guide to 6

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chapter, according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learned the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with one? *Ans.* Three. Sing one. Sing three. What sound do we take after one and three? *Ans.* Five. Sing one. Sing three. Sing five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after eight? *Ans.* Seven. What is the distance from seven to eight? To what does seven naturally lead—or what does the ear naturally expect after seven? *Ans.* Eight. If we would strike seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After one, three, five, eight, and seven, what sound do we take? *Ans.* Four. To what does four naturally lead? *Ans.* Three. What is the distance from three to four? What is the guide to four? (Practise.) After four what sound d we take? *Ans.* Two. (Question and practise.) After two what sound, &c. *Ans.* Six. (Question and practise.)

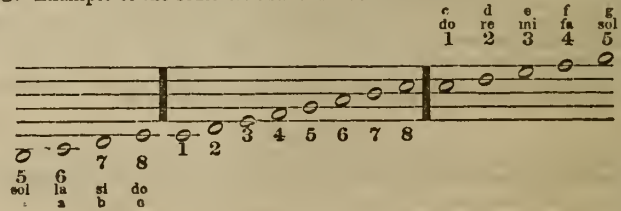
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ **66.** We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upward above eight; or downward, below one.

§ **67.** When we sing above eight, we consider eight as one of a new scale above; and when we sing below one, we consider one as eight of a new scale, below

§ **68.** Example of the scale extended above and below.

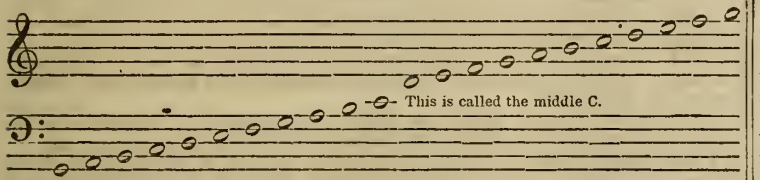


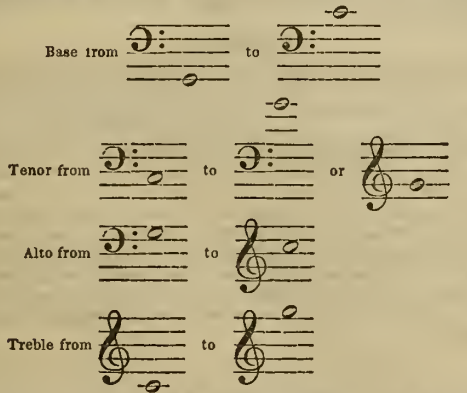
QUESTIONS.

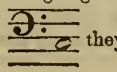
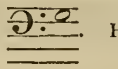
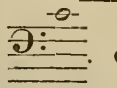
When we sing higher than the scale, what do we consider eight? When we sing lower than the scale, what do we consider one? What letter is applied to one of the upper scale? To two? &c. What syllable? So also question with respect to the lower scale.

§ **69.** The human voice is naturally divided into four classes, namely, lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys, before their voices change, also sing the ALTO.

EXAMPLE.

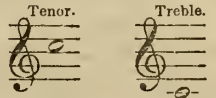




§ **70.** Practise the foregoing example as follows. The Base commence with G, the lowest sound; at  they are joined by the Tenor, and both proceed together to  . Here the Alto unite, and the three parts sing together to  . On this note the Base stops and the Treble begins. The Treble Alto, and Tenor go on to , when the Tenor stops; the Treble and Alto go on to Here the Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ **71.** The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.



The same sound, or unison, namely: middle C is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ **72.** The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C as a pitch, namely, , and require the female voices to imitate him. They will, in almost all cases, sing an octave higher, namely, , unless they have been already taught to distinguish between the two. To make it evident to them that they do sing an octave higher, the teacher should require them to dwell upon the sound , while he, beginning with , sings the whole scale, ascending

When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual" Appendix for the Teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower than when used for Treble? What is the natural difference, or interval, between male and female voices?

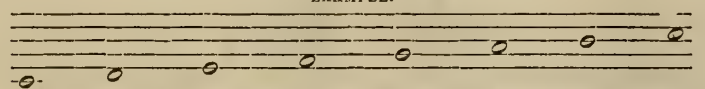
CHAPTER X.

CHROMATIC SCALE.

§ **73.** Let the teacher write the scale on the board, and review what was said in chap. vii, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tone intervals for inserting the semitones.

EXAMPLE.

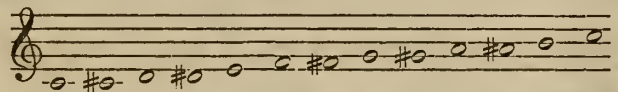


§ **74.** Between any two sounds, a tone distant from each other, as from one to two, &c., another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ **75.** The semitone between any two sounds, a whole tone distant, may be obtained either by elevating the lower of the two, or by depressing the upper.

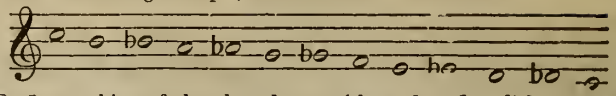
§ **76.** In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example:—



§ **77.** In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ **78.** In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp one, sharp four, flat six, flat seven, &c.; but in speaking of them by letters, we say, C sharp, D sharp, E flat, B flat, &c.

§ **79.** A sharped note naturally leads upward, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ **80.** A flatted note naturally leads downward; hence the note below is always the guide to a flatted note.

§ **81.** When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ **82.** When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; Si Sa; La (lah) Lay, &c.

§ **83.** When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of semitones? In how many ways may the semitones be obtained? In ascending, how do we obtain the semitones? What is the sign of elevation called? In descending, how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upward or downward? What note is the guide to a sharped note? What is the guide to sharp four? sharp two? &c. Does a flatted note lead upward or downward? What note is the guide to a flatted note? What is the guide to flat six? flat three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp four? sharp six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat three? flat seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ **84.** In all our exercises, hitherto, we have taken C as one of the scale, or as the key note, or tonic. When C is thus taken for one, the scale is said to be in its

natural position, the natural key being that of C. But any other letter may be taken as one of the scale; and when this is done, the scale is said to be transposed. Thus, if D be taken as one, the scale is said to be transposed to D, or to be in the key of D; if E be taken as one, the scale is said to be in E, &c.

§ **85**. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; that is, from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G; FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:—

§ **86**. We will now transpose the scale to G, or take five of the C scale as one of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:—

§ **87**. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from one to two must be a whole tone: from two to three a whole tone: from three to four a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone, &c.

EXAMINATION.

Ques. What must be the interval from one to two? *Ans.* A tone.
Ques. What is the interval from G to A? *Ans.* A tone.

Pointing at the same time to the letters on the C scale.

Thus we see the first interval is right.
Ques. What must the interval be from two to three? *Ans.* A tone.
Ques. What is the interval from A to B? *Ans.* A tone.

Pointing as before.

Ques. What must the interval be from three to four? *Ans.* A semitone.
Ques. What is the interval from B to C? *Ans.* A semitone.
Ques. What must the interval be from four to five? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be from five to six? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be from six to seven? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone.

The teacher now observes,—Since the interval from six to seven must be a tone, and since from E to F the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,—

Ques. What letter is seven now? *Ans.* F sharp.

Never allow the pupil to say F for F sharp or C, for C sharp, &c. He proceeds.

Ques. What must be the interval from seven to eight? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ **88**. The teacher observes, In transposing the scale to G, we have found one sharp necessary, namely, before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C

§ **89**. A sharp or flat in the signature affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ **90**. The scale being now transposed, the numerals and syllables applied to it have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ **91**. In the transposition of the scale from C to G, it is carried a *fifth higher* or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate

QUESTIONS.

When the scale is in its natural position, what letter is one?

Where any other letter than C is taken as one, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful? *Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven

What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G? *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C? *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult, may now be introduced and practised

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ **92**. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, namely, on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become

in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ **93**. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at § 92.
Introduce tunes in A.

§ **94**. It will be perceived, that if the fifth of any key, natural, or with sharps in the signature, be taken as one of a new key, a new sharp must be introduced, namely, on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ **95**. Examine the key of E in connection with that of A, and proceed as before.

Questions after the same manner as at § 92.—Sing tunes in E.

§ **96**. It is not necessary to proceed further in the transposition of the scale by sharps, as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ **97**. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ **98**. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ **99**. The teacher may explain in relation to this transposition after the same manner as at § 88.

§ **100**. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower*; thus a *fourth above* is the same as a *fifth below*.

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become in the new key? *Ans.* Four. What letter is seven in the key of C? *Ans.* B. What letter is four in the key of F? *Ans.* B♭. What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B♭ necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B♭, SECOND TRANSPOSITION BY FLATS.

§ **101**. The fourth from F (B♭) is taken as *one*, and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 100.—Sing tunes in B♭.

KEY OF E♭; THIRD TRANSPOSITION BY FLATS.

§ **102**. In examining the scale in E♭, it will be found necessary to flat A.

Questions after the same manner as at § 100.

§ **103**. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, namely, on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ **104**. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 100.—Sing in A♭.

§ **105**. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations, see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ **106**. Preparatory exercises.

1. The scholars sing the C scale; then assume *two* as one of another scale, which they also sing through; then three; then four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take eight, seven, six, &c., as five, and complete the scale, ascending and descending.

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upward or downward.

§ **107**. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ **108**. What is the signature to the key of C?
What is the signature to the key of G?

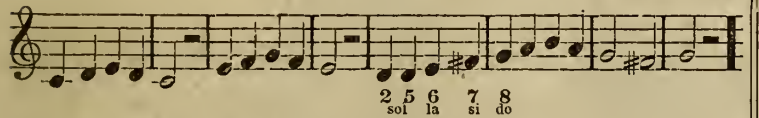
What is F in the G scale? *Ans.* Seven.
To what does F♯ lead? *Ans.* To G.

§ **109.** F♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

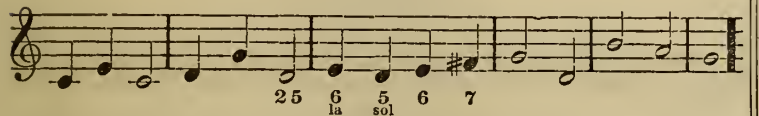
§ **110.** When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ **111.** When a modulation occurs from C to G, C appears no longer as *one;* but, according to the G scale, as *four;* A as *two;* D as *five,* &c.

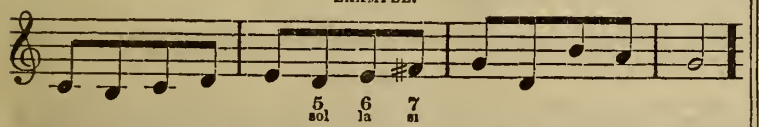
EXAMPLE.

§ **112.** RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above example, where the second note on D is changed to five.

§ **113.** RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.

§ **114.** RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE. The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

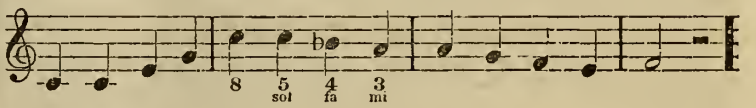
§ **115.** What is the signature to the key of C?
What is the signature to the key of F?
What is B♭ in the F scale? *Ans.* Four

§ **116.** B♭ is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ **117.** See § 110.

§ **118.** When a modulation occurs from C to F, C appears no longer as *one;* but, according to the F scale, as five, D as six, &c.

EXAMPLE.

§ **119.** Rules the same as at § 112, 113, 114.

§ **120.** These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ **121.** In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From one to five. What the next? *Ans.* From one to four.

When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

CHAPTER XIV.

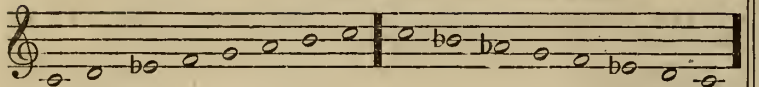
MINOR SCALE

§ **122.** Hitherto we have sung *semitones* between three and four, and between seven and eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed.

EXAMPLE.

Minor Scale.

Ascending. Descending.



§ **123**. The teacher should sing the Minor scale slowly, carefully, and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ **124**. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh, sixth,* and *third* are flatted.

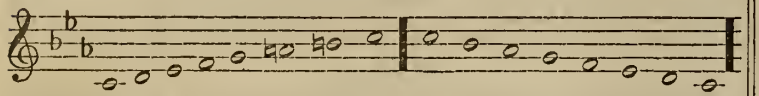
§ **125**. In ascending (Minor scale) the semitones occur between two and three, and seven and eight; in descending, between six and five, and three and two.

§ **126**. This scale is called the MINOR SCALE or MODE, (by the Germans *moll,* soft,) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *dur,* hard.)

See "Manual," § 449.

§ **127**. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ **128**. As six and seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ **129**. It will be perceived that E♭ Major has the same signature as C Minor, namely, three flats.

§ **130**. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence these two are said to be related. C Minor is the *relative Minor* of E♭ Major; and E♭ Major is the *relative Major* of C Minor.

§ **131**. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E♭ in both cases, although it is *one* in the Major, and *three* in the Minor mode.

§ **132**. If the signature is three flats, the music may be either in E♭ Major, or C Minor In which of the two it is, however, can only be known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ **133**. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined, and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?
In descending?
In the ascending Minor scale, where is the first semitone?
Ans. Between two and three. Where the second?
In descending, where is the first semitone found?
Ans. Between six and five. Where the second?
What two sounds of the ascending Minor scale must be altered from the signature? *Ans.* Six and seven. What must be done to them? *Ans.* They must each be raised a semitone.
What is the relative Major scale to C Minor? To D? To E? &c.
What is the relative Minor scale to C Major? To G? To D? &c.
What syllable is applied to one in the Major mode? In the Minor? &c.
Which mode is the most common, Major or Minor? *Ans.* Major.
Which is the most brilliant or lively? Which is the most mournful? Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

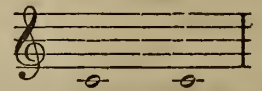
CHAPTER XV.

INTERVALS.

§ **134**. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, namely, seconds, thirds, fourths, fifths, &c.

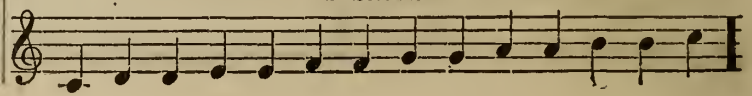
EXAMPLES.

1. *Unison.*

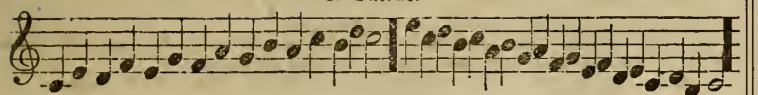


NOTE. Although the unison is not strictly an interval, yet, in the theory of music, it is spoken of and treated as one.

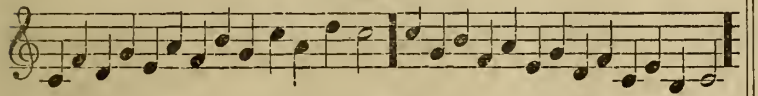
2. *Seconds.*



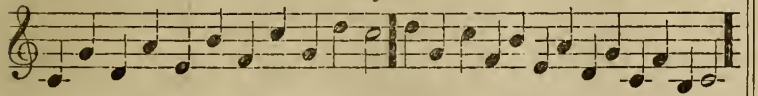
3. *Thirds.*



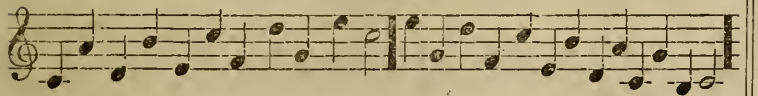
4. *Fourths.*



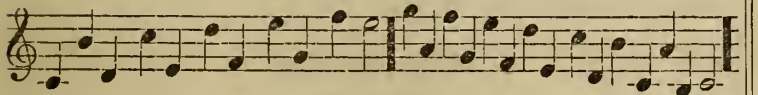
5. *Fifths.*

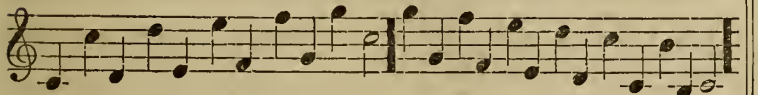


6. *Sixths.*



7. *Sevenths.*



8. *Eighths, or Octaves.*

N. B. Practise all the above.

QUESTIONS. What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? &c., &c.

§ **135**. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points, and questions.

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones* a SHARP fourth. Questions as before.

FIFTHS An interval, including *two tones* and *two semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones* is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones* is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ **136**. If the lower note of any *Minor* interval be depressed, or the upper one elevated, the interval becomes *Major*.

§ **137**. If the lower note of any *Major* interval be elevated, or the upper one depressed, the interval becomes *Minor*.

§ **138**. If the lower note of any *Major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ **139**. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual"

CHAPTER XVI

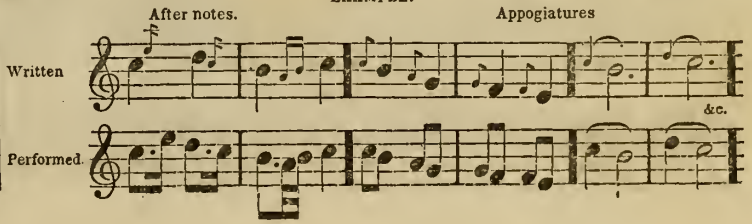
PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ **140**. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ **141**. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ **142**. When passing notes *precede* the essential notes, they are called APPOGIATURES.

EXAMPLE.

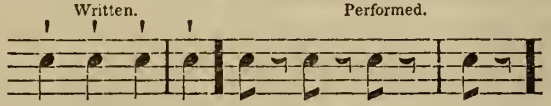


§ **143**. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ **144**. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Example: 𝄐.

§ **145**. *Staccato.* When singing is performed in a short, pointed, and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ **146**. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ **147**. *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example: ⁀.

§ **148**. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this chapter.

CHAPTER XVII

PART III. DYNAMICS.

§ **149**. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ **150**. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ **151**. MEZZO. A sound produced by the ordinary exertion of the organs is a *medium* or *middle* sound: it is called MEZZO, and is marked *M.*

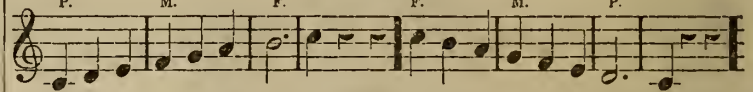
§ **152**. PIANO. A sound produced by some restraint of the organs is a soft sound; it is called PIANO, (pronounced *peano,*) and is marked *P.*

§ **153**. FORTE. A sound produced by a strong or full exertion of the organs is a loud sound; it is called FORTE, and is marked *F.*

§ **154**. *Mezzo, Piano,* and *Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ **155**. Applications of the three principal Dynamic degrees to the scale.

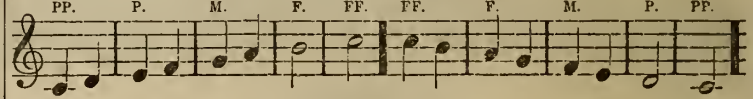
EXAMPLE.



§ **156**. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo,*) and is marked *PP.*

§ **157**. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *FF.*

§ **158**. The five Dynamic degrees, applied to the scale:



See further exercises, &c., in "Manual."

CHAPTER XVIII

DYNAMIC TONES.

§ **159**. ORGAN TONE. A tone which is commenced, continued, and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ **160**. CRESCENDO. A tone commencing soft and increasing to loud is called a CRESCENDO TONE; and is marked *cres.* or <.

§ **161**. DIMINUENDO. A tone commencing loud and gradually diminishing to soft is called a DIMINUENDO TONE; and is marked *dim.* or >.

§ **162**. SWELL. A tone consisting of a union of Crescendo and Diminuendo is called a SWELLING TONE, or a SWELL. It is marked <>

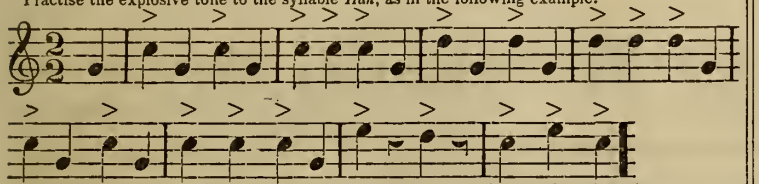
§ **163**. Crescendo, Diminuendo, and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo, and Swelling tones.

§ **164**. Pressure tone. If a single short sound is sung with a very sudden, forcible *Crescendo*, or *Swell*, there arises the pressure tone—marked < or <>. It is often applied to syncopated passages.

§ **165**. Explosive tone. A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an explosive tone. It is marked >, or *fz.* (forzando,) or *sf.* (sforzando.)

Practise the explosive tone to the syllable *Hah*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ **166**. Expression. The proper application of Dynamics to music constitutes essentially that which is usually called expression. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen, and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XIX.

EXPRESSION OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

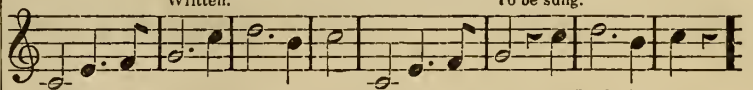
§ **167**. Besides the Dynamic designations of the last chapter, vocal expression depends essentially on Articulation, Accent, Pause, and Emphasis.

§ **168**. Vowel sounds. The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a sound; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

§ **169**. Consonants. Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants is a principal cause of indistinctness in singing.

§ **170**. Accent. Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ **171**. Pause. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, the computation of which should be regularly carried on, but by shortening the preceding note; as in the following example, namely:—



§ **172**. Emphasis. Emphatic words should be given with a greater or less degree of the explosive tone, (*sf.*,) without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of Emphasis may often be increased by a momentary pause.

§ **173**. Opening of the mouth. The mouth should, in general, be so far opened as to admit the end of the fore finger freely between the teeth. Singers do not usually open their mouths sufficiently wide to give a free and full passage to the sound.

§ **174**. Taking breath. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fz.*) will greatly assist in acquiring the art of taking breath.

§ **175**. Quality of tone. The most essential qualities of a good tone are *purity, fulness, firmness,* and *certainty.*

(1) A tone is pure, or clear, when no extraneous sound mixes with it; impure, when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is full, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is faint, when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, namely:—

(1) Striking below the proper sound and sliding up to it, as from *five* to *eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases

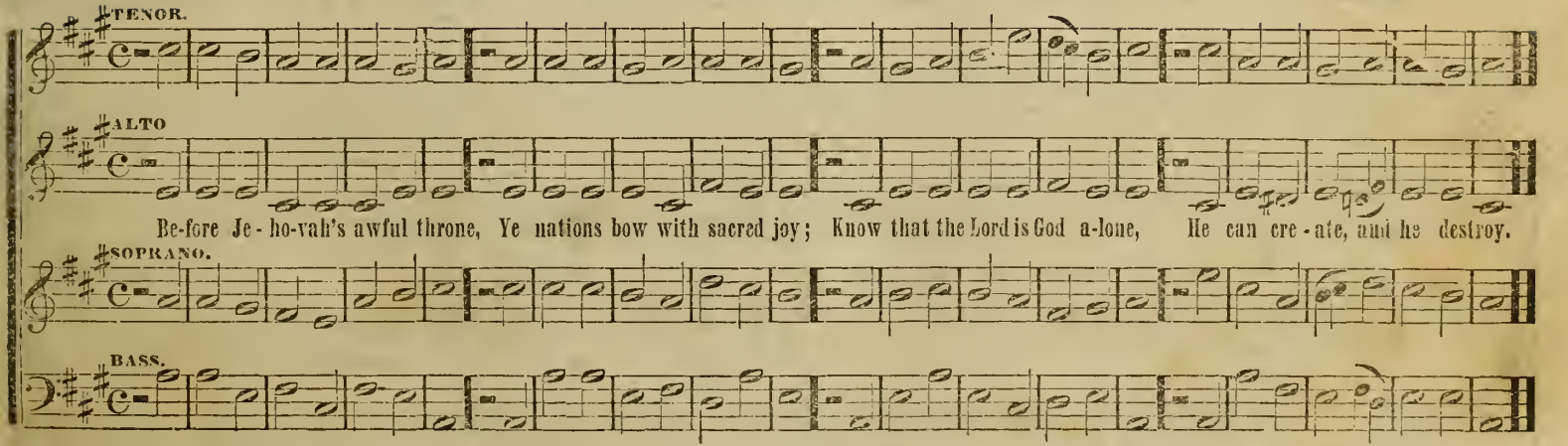
EXPLANATION OF MUSICAL TERMS

Adagio (*or Ado.*) signifies the slowest time.
Ad libitum, at pleasure.
Affettuoso, in a style of execution adapted to express affection, tenderness, supplication, and deep emotion.
Allegro, a brisk and sprightly movement.
Allegretto, less quick than Allegro.
Alto, Counter, or high Tenor.
Amoroso, in a soft and delicate style.
Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and Allegro movements.
Andantino, quicker than Andante.
Anthem, a musical composition set to sacred prose.
A tempo, in time.
Bass, the lowest part in harmony.
Bis, this term denotes a repetition of a passage in music.
Cantabile, elegant, graceful, melodious.
Canto, song ; or, in choral compositions, the leading melody.
Chorus, a composition or passage designed for a full choir.
Chromatic, a term given to accidental semitones.
Con furia, with boldness.
Crescendo, *Cres.*, or , with an increasing sound.
Con spirito, with spirit.
Da Capo, or *D. C.*, close with the first strain.
Diminuendo, *Dim.*, or , with a decreasing sound.
Dirge, a piece composed for funeral occasions.
Divoto, in a solemn and devout manner.
Duetto, or *Duet*, music consisting of two parts.
Dolce, sweetness, softness, gentleness, &c.
Expressivo, with expression
Forte, strong and full.
Fortissimo, very loud.
Fugue, or *Fuge*, a piece in which one or more of the parts lead and the rest follow in different intervals of tune
Forzando, [or *fz.*] the notes over which it is placed are to be boldly struck with strong emphasis.
Giusto, in an equal, steady, and just time.
Grave, *Gravemente*, deep emotion.
Grazioso, graceful ; a smooth and gentle style of execution, approaching to piano.
Harmony, an agreeable combination of musical sounds, or different melodics, performed at the same time.
Interlude, an instrumental passage introduced between two vocal passages.
Interval, the distance between any two sounds.
Largo, somewhat quicker than *Grave*.
Larghetto, not so slow as *Largo*.
Legato, signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.
Lento, *Lentemente*, slow.
Melody, an agreeable succession of sounds.
Mezza voce, with a medium fulness of tone.
Mezza, half, middle, mean.
Moderato, between Andante and Allegro.
Oratorio, a species of musical drama, consisting of airs, recitatives, duets, trios, choruses, &c.
Overture, in dramatic music, is an instrumental strain, which serves as an introduction.
Orchestra, the place or band of musical performances.
Pastorale, a composition generally written in measure of 6-4 or 6-8, the style of which is soothing tender, and delicate.
Piano, or *Pia*, soft.
Pianissimo, *Pianiss.*, or *PP.*, very soft.
Pomposo, grand, dignified.
Presto, quick.
Prestissimo, very quick.
Quartetto, a composition consisting of parts, each of which occasionally takes the leading melody.
Quintetto, music composed in five parts, each of which occasionally takes the leading melody.
Recitative, a sort of style resembling speaking.
Rippienno, full.
Sempre, throughout ; as *sempre piano*, soft throughout.
Soprano, the treble or higher voice part.
Sostenuto, sustaining the sounds to the utmost of their nominal length.
Staccato, the opposite to Legato ; requiring a short, articulate, and distinct style of performance.
Siciliano, a composition written in measure of 6-4 or 6-8, to be performed in a slow and graceful manner.
Soave, agreeable, pleasing
Soto Voce Dolce, with a sweetness of tone.
Spirituoso, with spirit.
Solo, a composition designed for a single voice or instrument. Vocal solos, duets, &c. in modern music, are usually accompanied with instruments.
Subito, quick.
Symphony, a passage to be executed by instruments, while the vocal performers are silent.
Tempo, time.
Tasto Solo, denotes that the movement should be performed with no other chords than unisons and octaves.
Trio, a composition for three voices.
Tutti, all, all together.
Veloce, quick.
Vigoroso, with energy.
Verse, one voice to a part.
Vivace, in a brisk and lively manner.
Volti, turn over.

THE CANADIAN

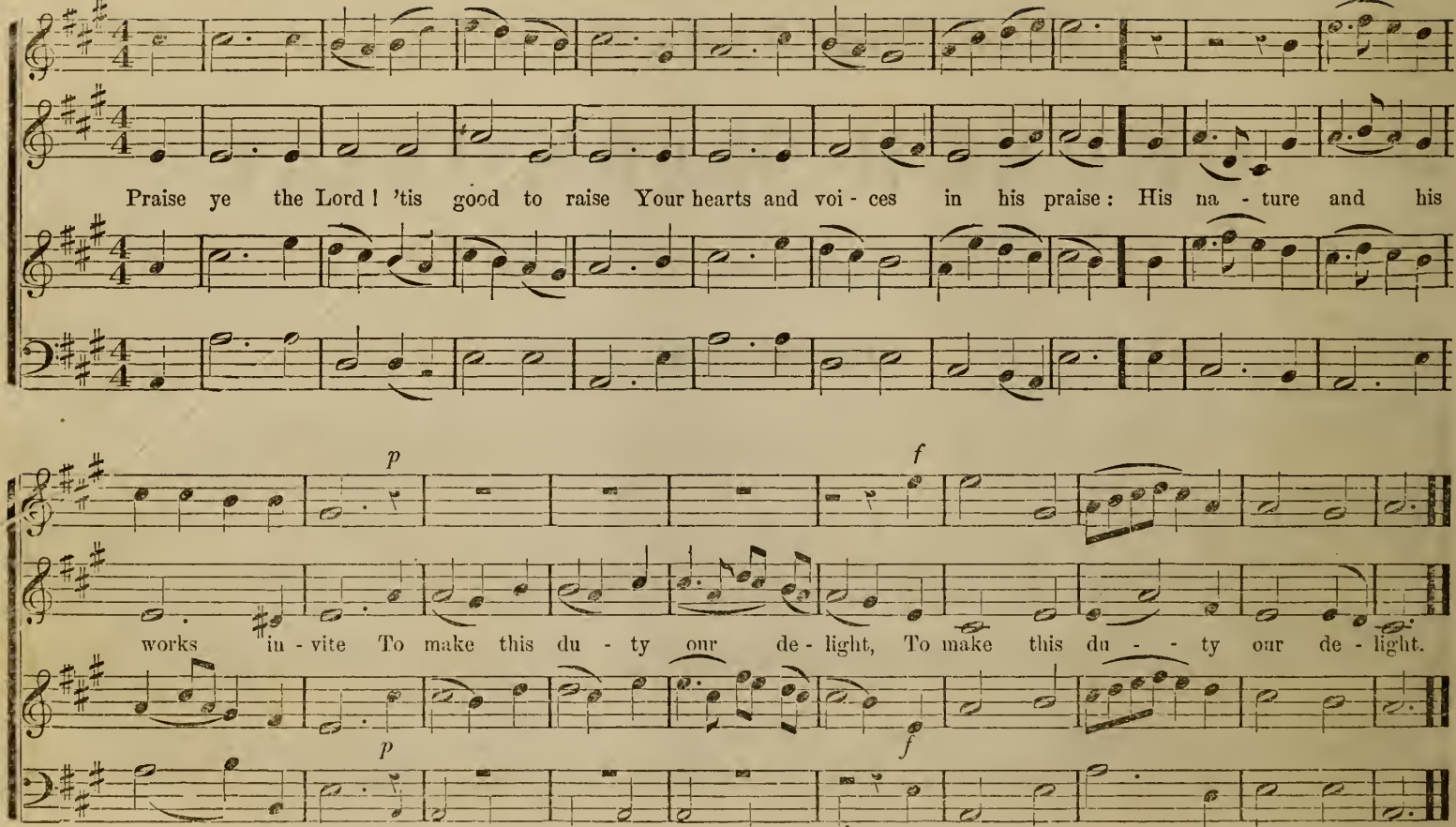
CHURCH HARMONIST.

HYMN 540. **Old Hundred. L. M.** LUTHER.

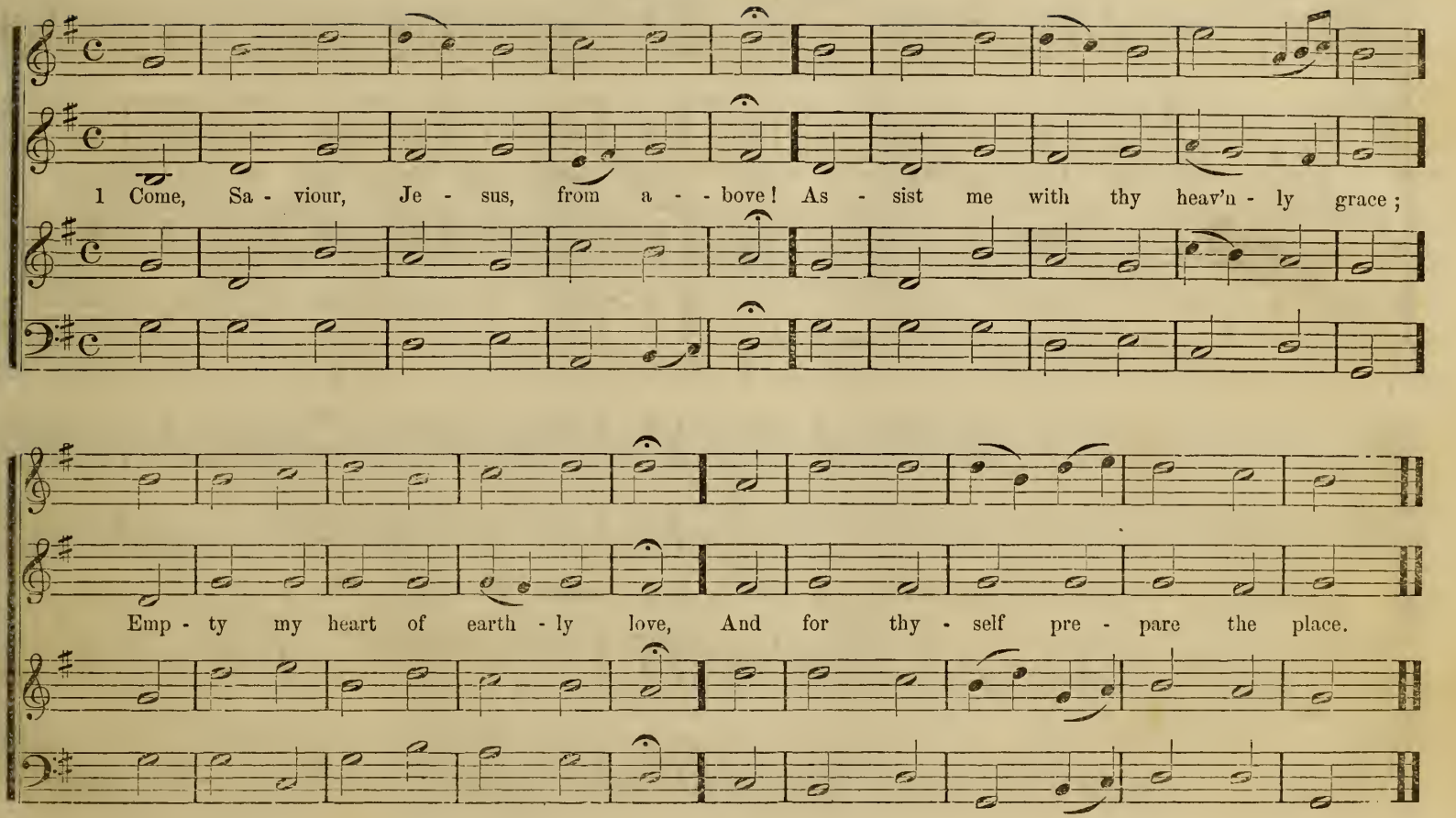

TENOR.
ALTO
Be-fore Je - ho-vah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can cre - ate, and he destroy.
SOPRANO.
BASS.

Daisy Hill. L. M.

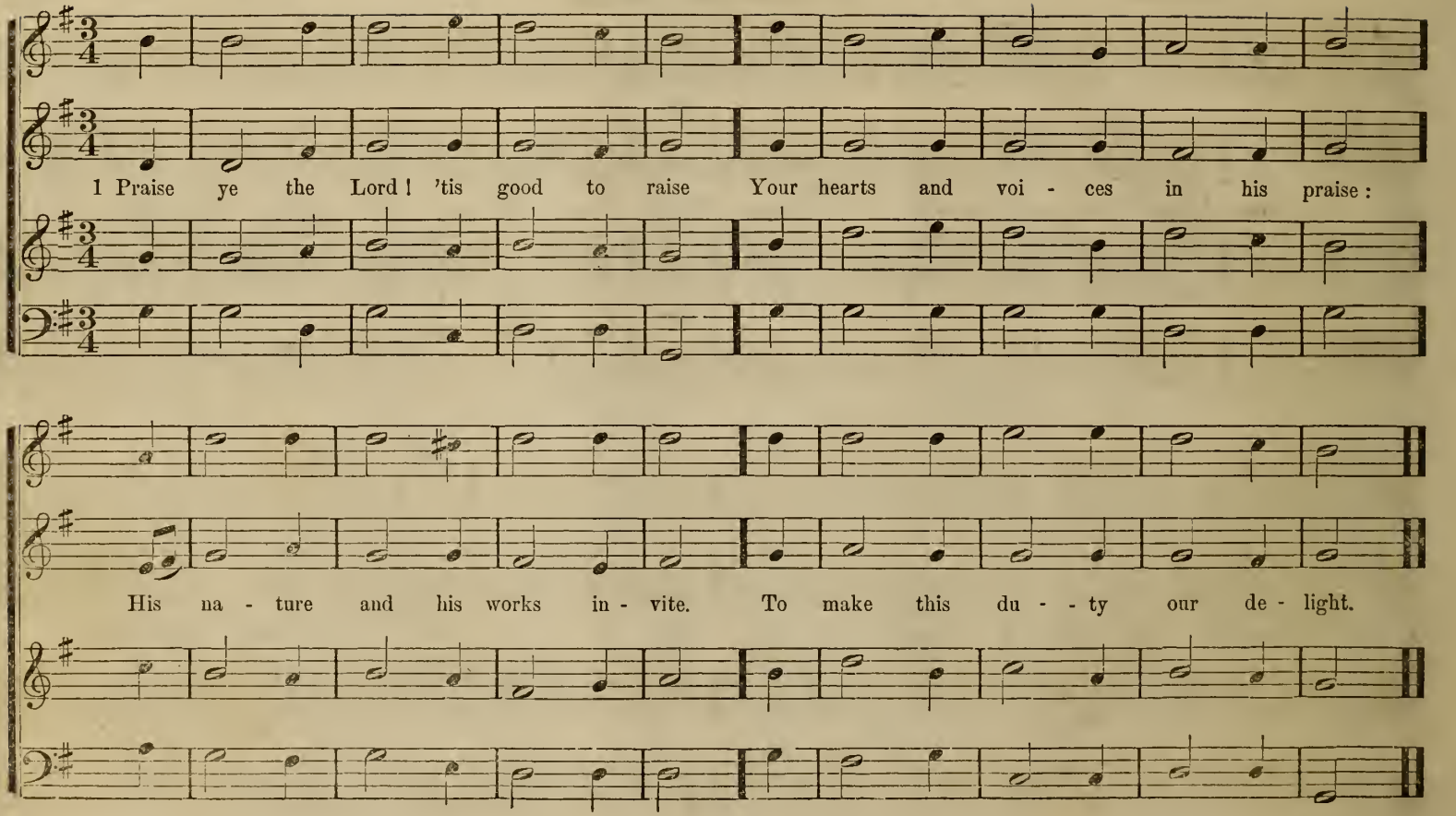
FAWCETT.

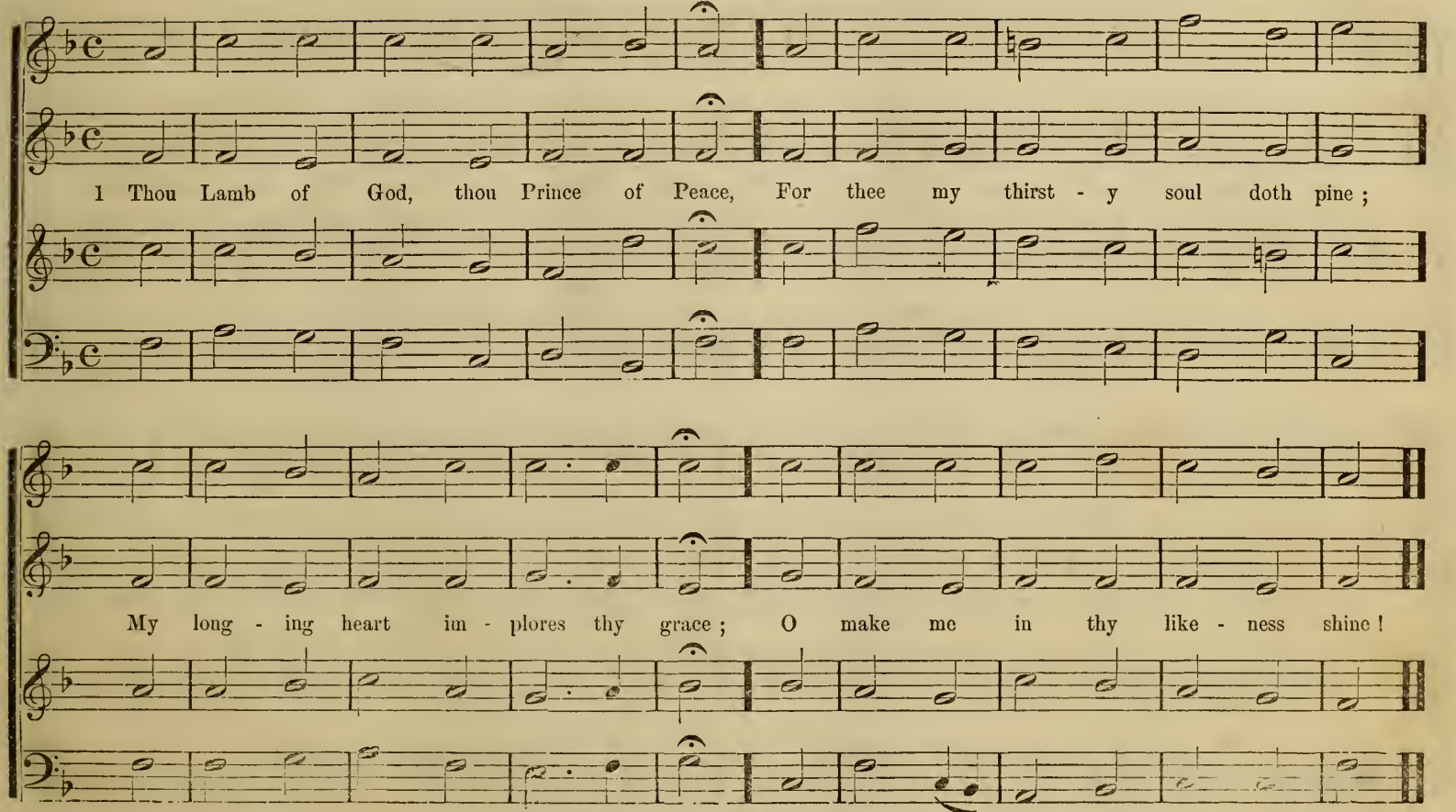

Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise: His na - ture and his
p
f
works in - vite To make this du - ty our de - light, To make this du - - ty our de - light.
p
f
Organ.
Voice

Mamre. L. M.


1 Come, Sa - viour, Je - sus, from a - - bove! As - sist me with thy heav'n - ly grace;
Emp - ty my heart of earth - ly love, And for thy - self pre - pare the place.

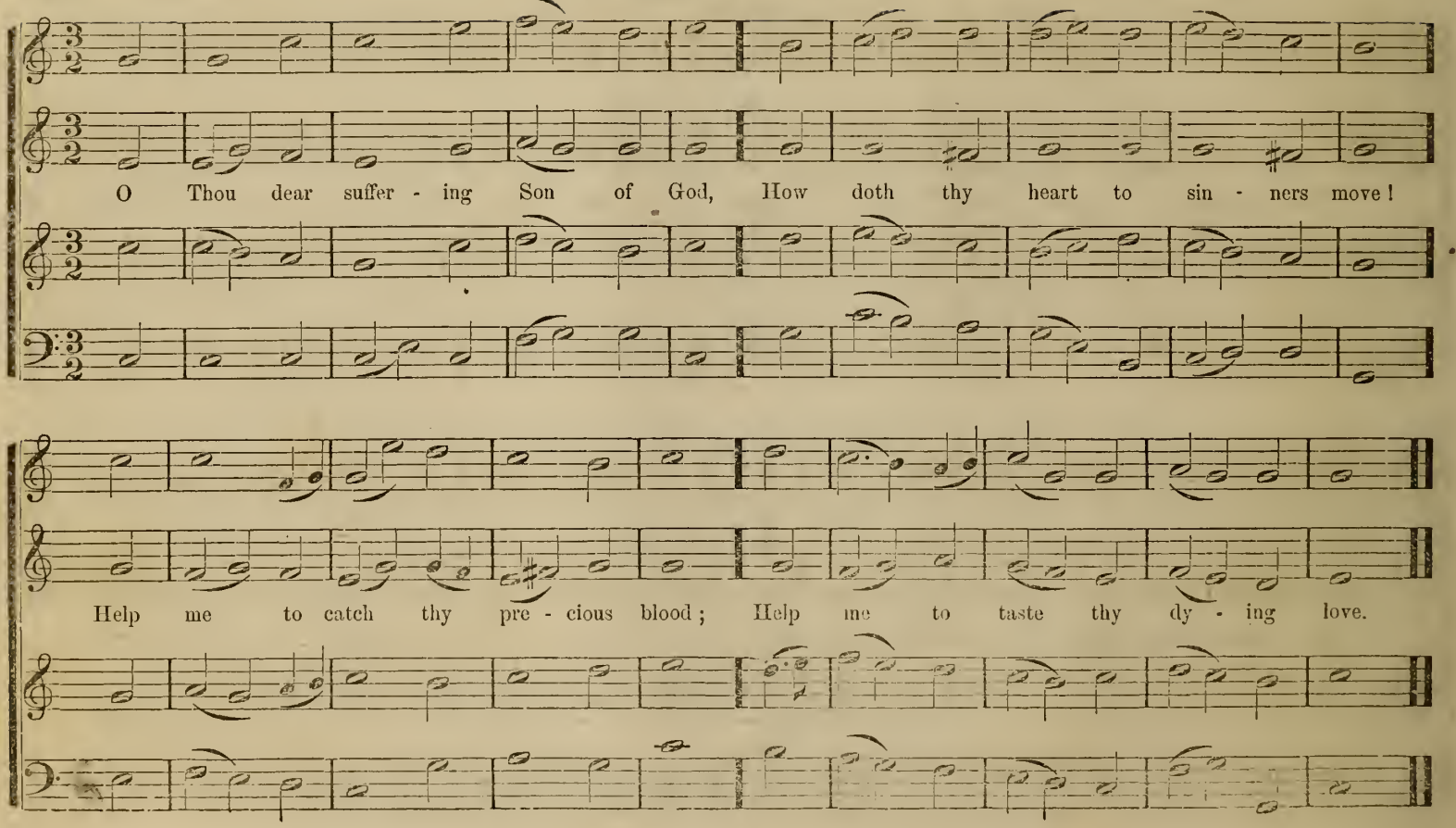
Hannathon. L. M.

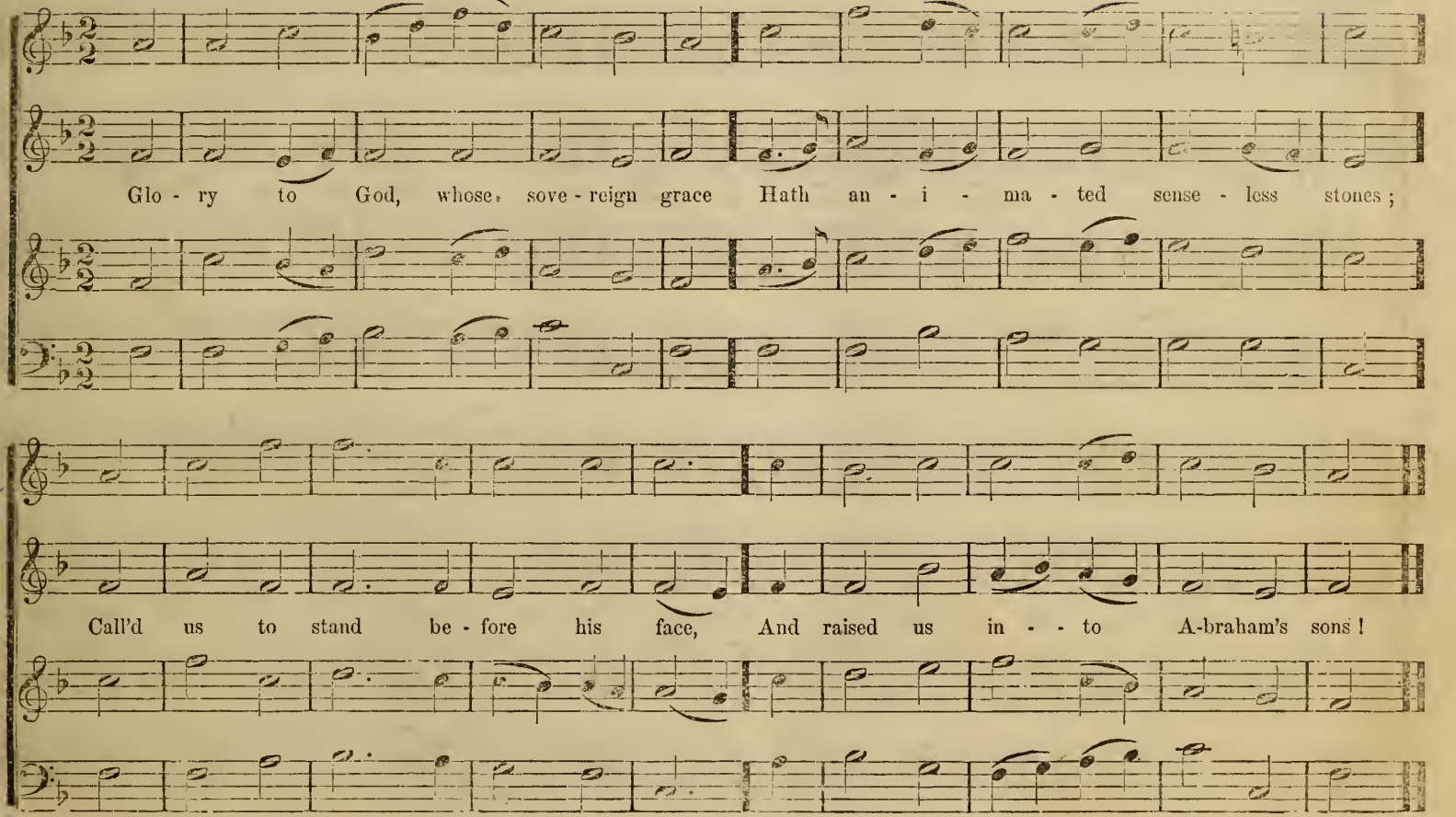

1 Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise:
His na - ture and his works in - vite. To make this du - - ty our de - light.


1 Thou Lamb of God, thou Prince of Peace, For thee my thirst - y soul doth pine ;
My long - ing heart im - plores thy grace ; O make me in thy like - ness shine !

Wareham. L. M.

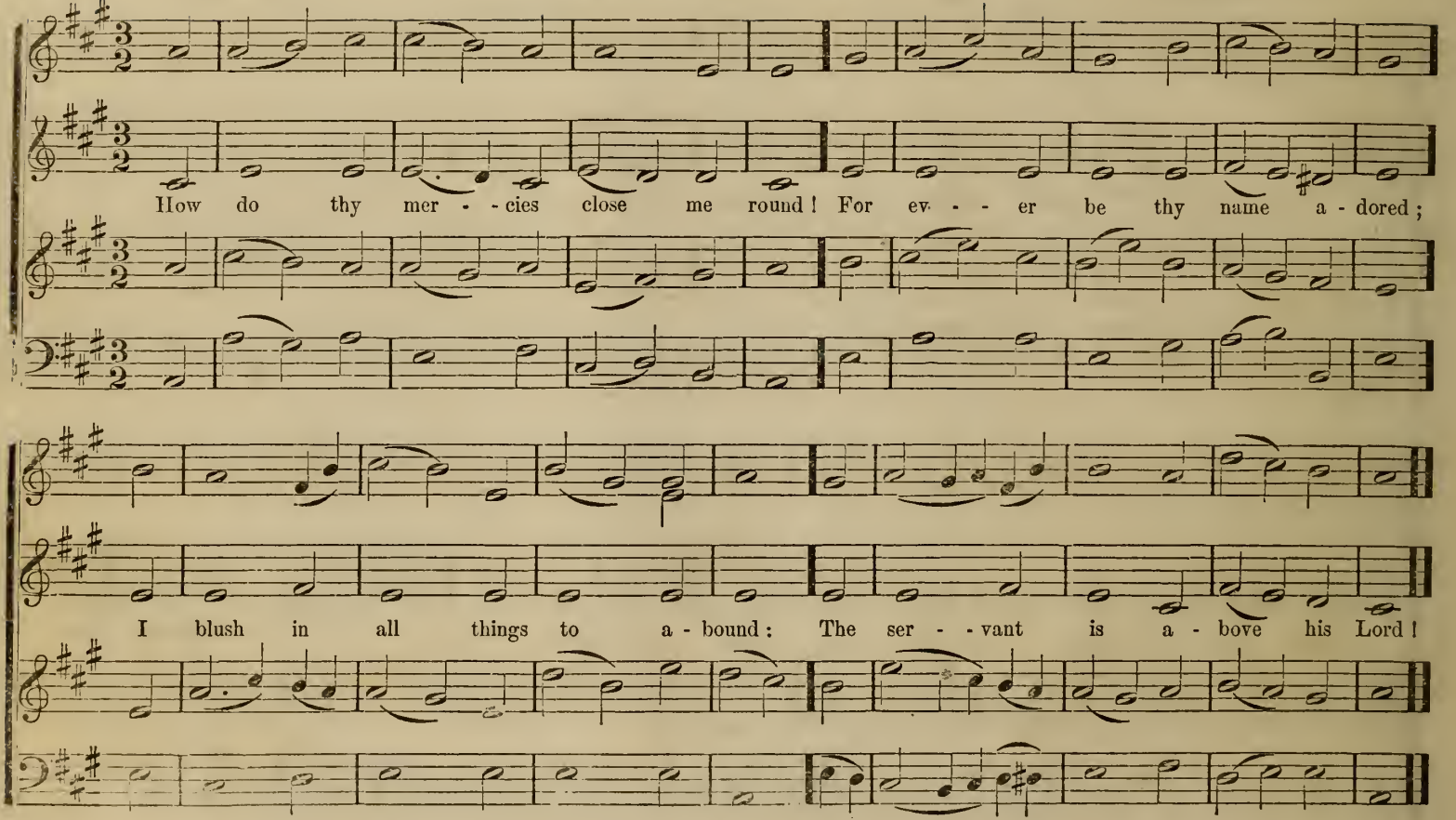
W. KNAPP, 1750.

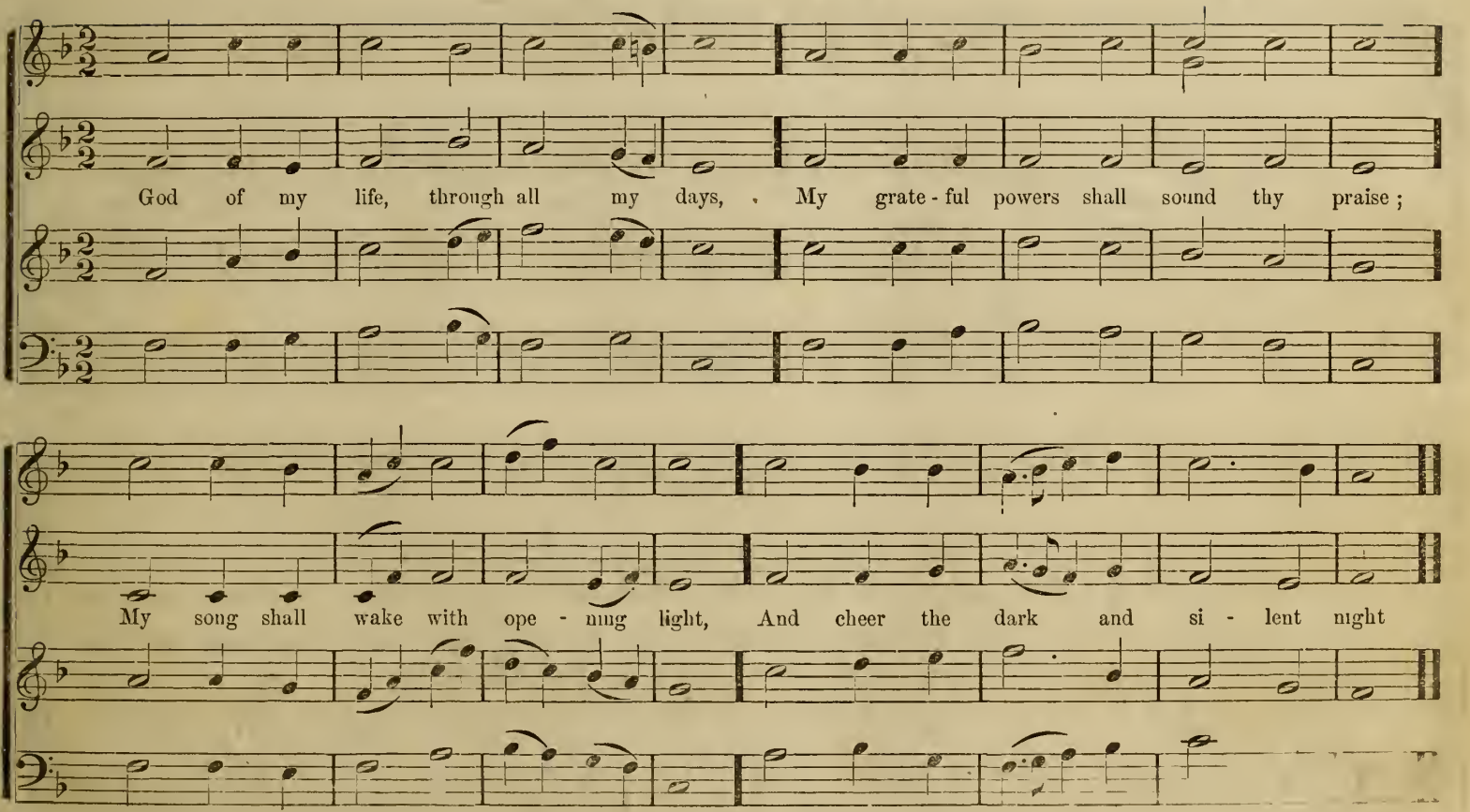

O Thou dear suffer - ing Son of God, How doth thy heart to sin - ners move!
Help me to catch thy pre - cious blood; Help me to taste thy dy - ing love.


Glo - ry to God, whose sove - reign grace Hath an - i - ma - ted sense - less stones;
Call'd us to stand be - fore his face, And raised us in - - to A-braham's sons!

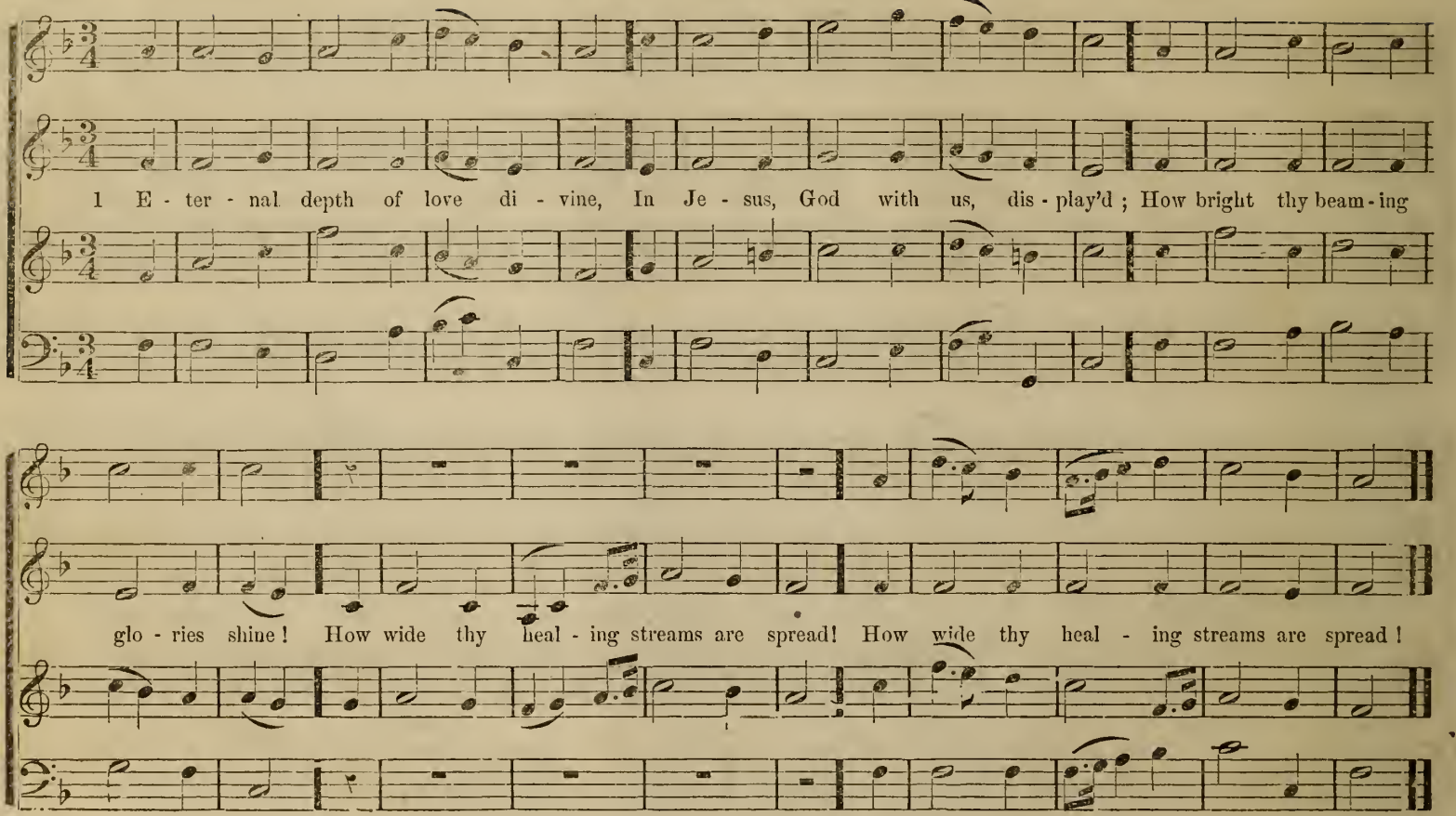
Atlantic. L. M.

GEORGE OATES

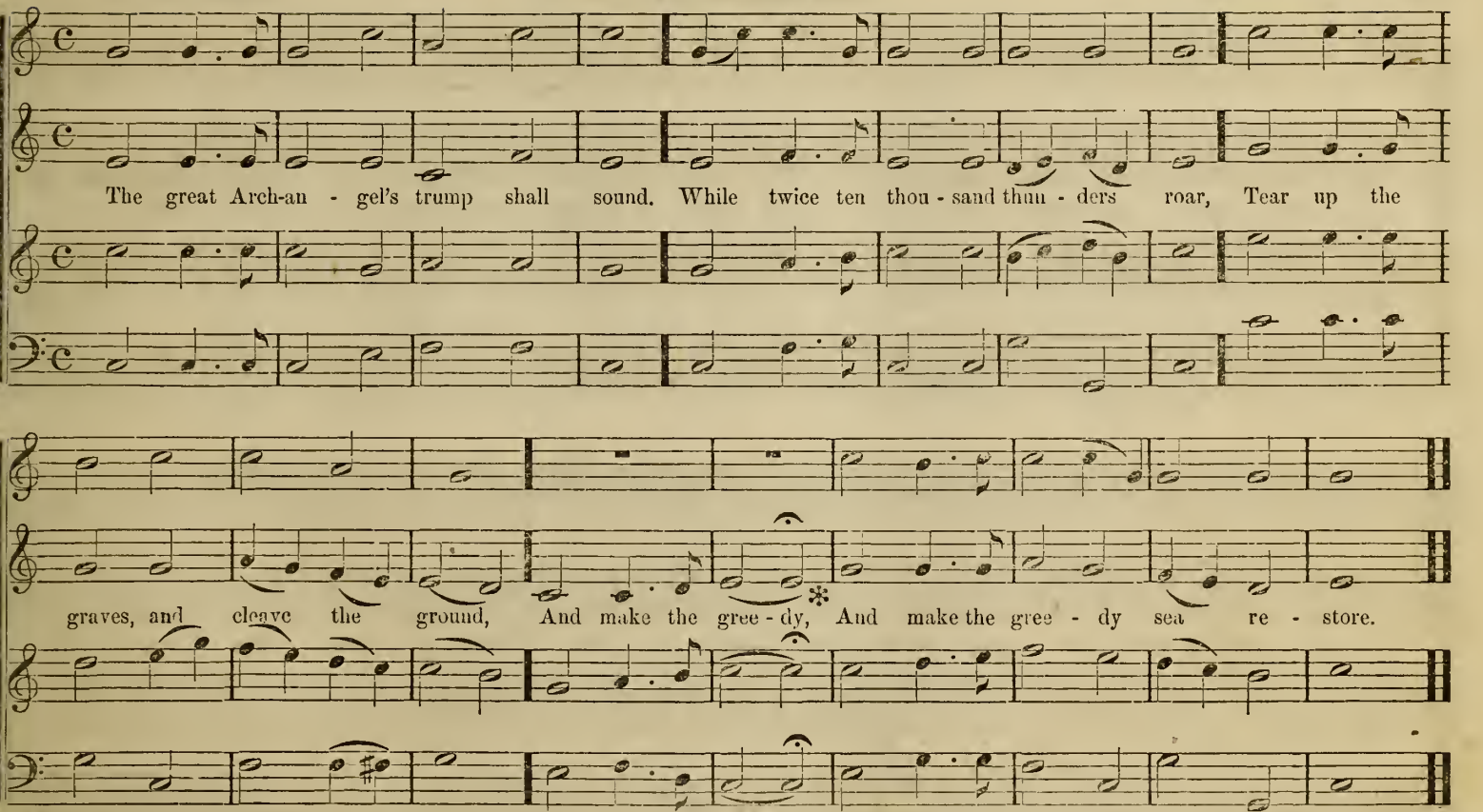



God of my life, through all my days, My grate - ful powers shall sound thy praise;
My song shall wake with ope - ning light, And cheer the dark and si - lent night

Rothwell. L. M.*


1 E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd ; How bright thy beam - ing
glo - ries shine ! How wide thy heal - ing streams are spread ! How wide thy heal - ing streams are spread !

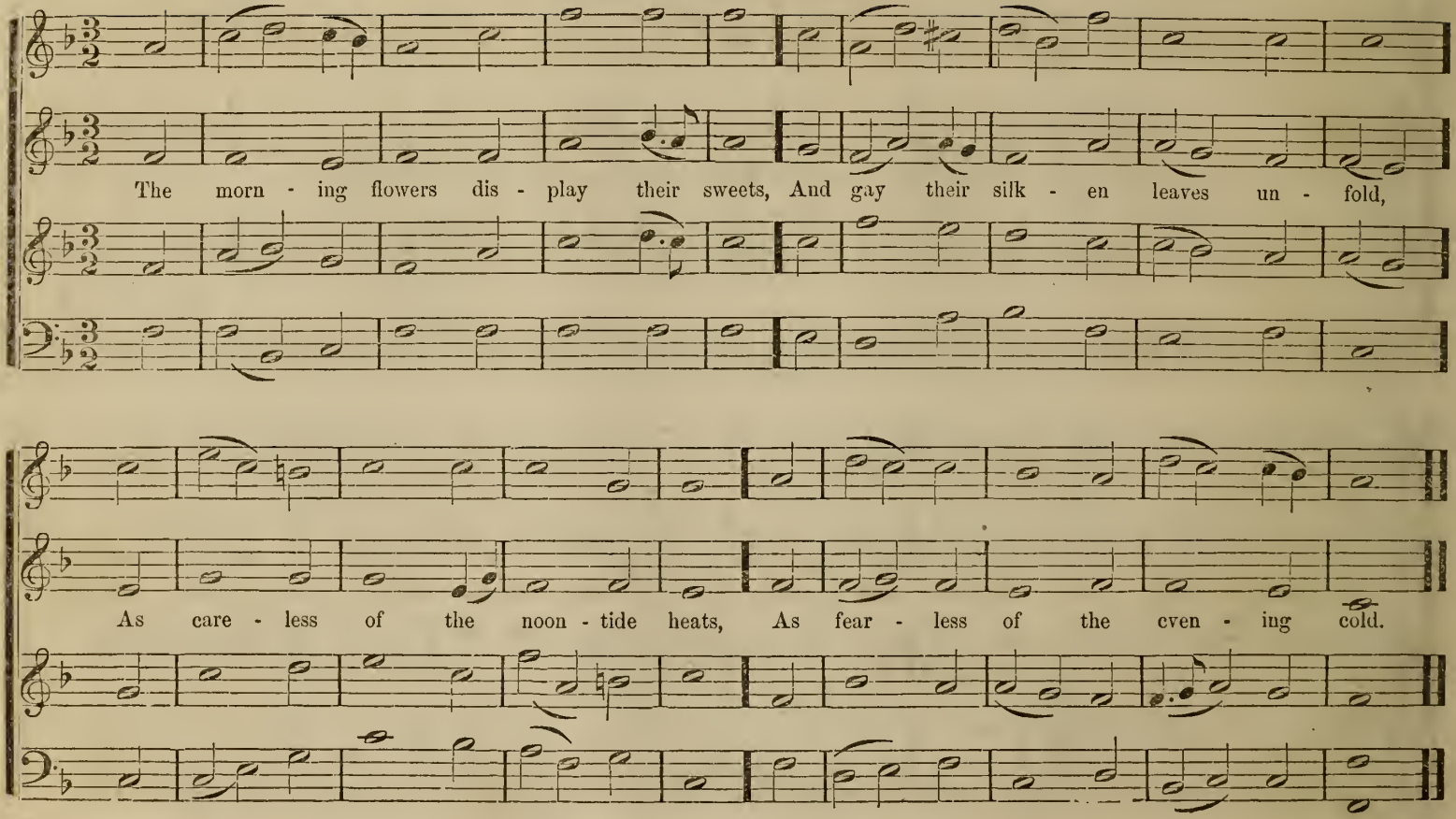
* The first four notes of this tune may be sung in unison.


The great Arch-an - gel's trump shall sound. While twice ten thou - sand thun - ders roar, Tear up the
graves, and cleave the ground, And make the gree - dy, And make the gree - dy sea re - store.

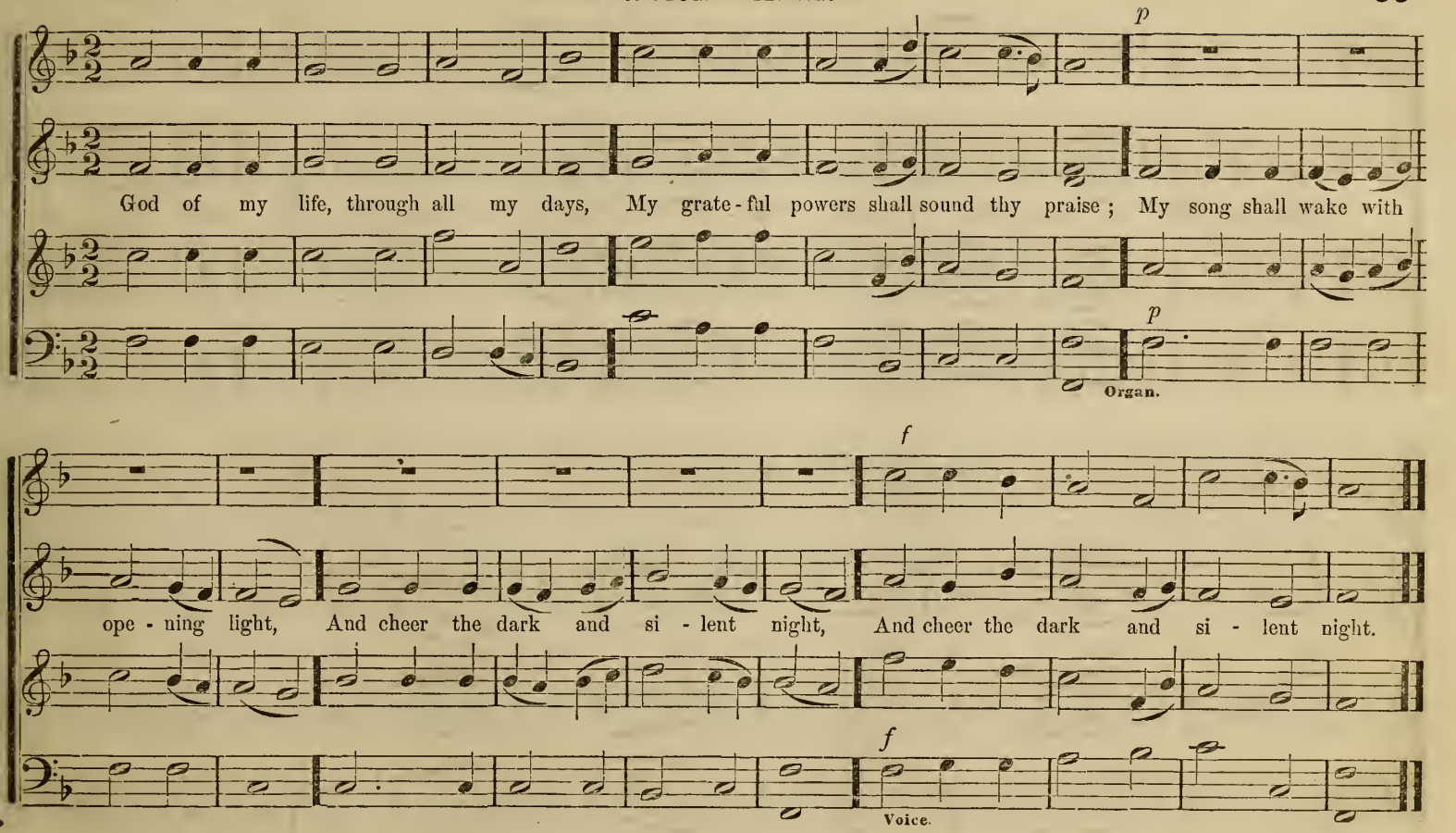
* When two syllables are appropriated to this bar. as above, it should be sung with two minims. When it has but one syllable, as in all the other verses of this hymn, except the last, it should be sung as one semibreve.

Rockingham. L. M.

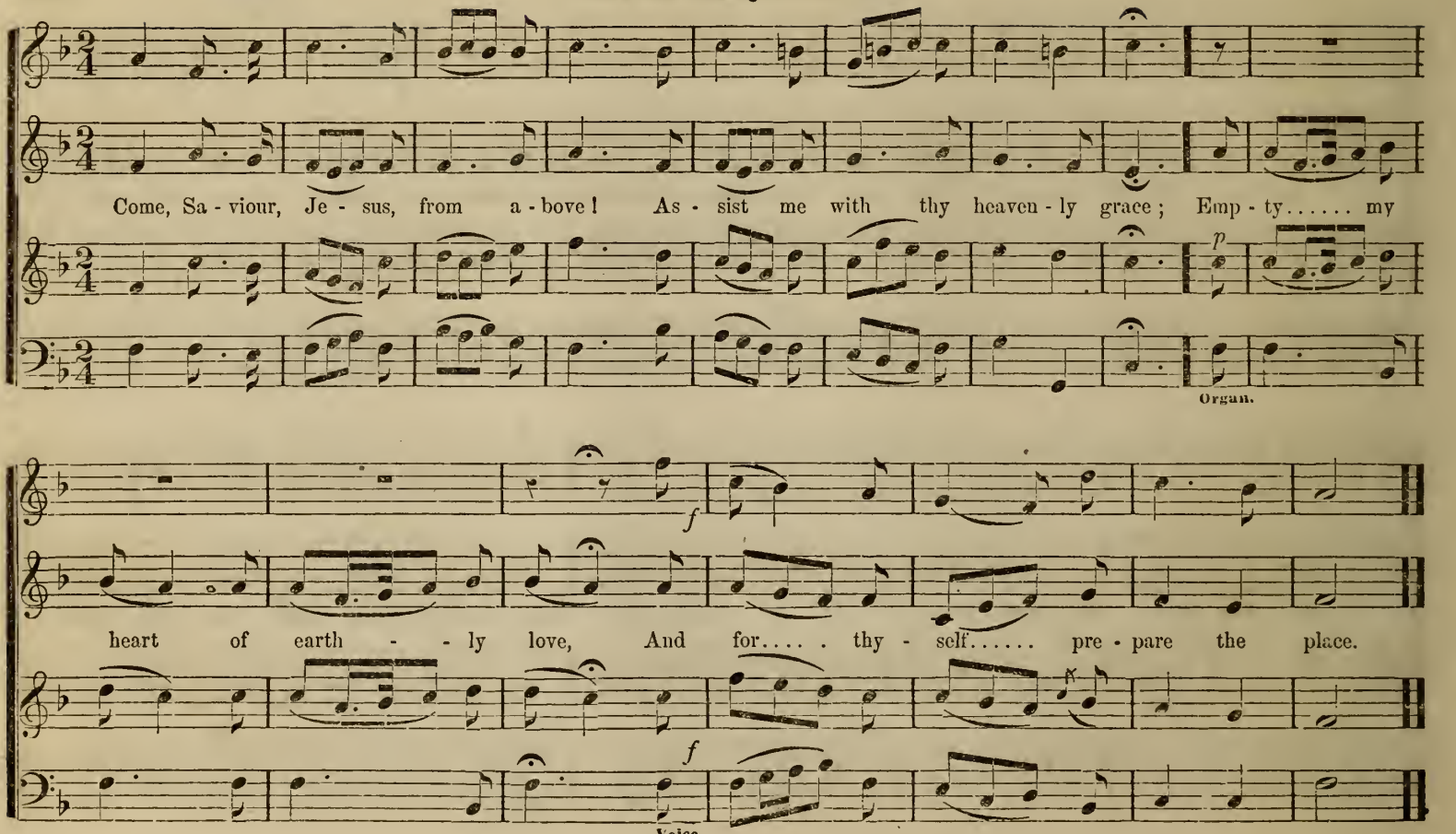
Dr. E. MILLER, 1780.


The morn - ing flowers dis - play their sweets, And gay their silk - en leaves un - fold,
As care - less of the noon - tide heats, As fear - less of the even - ing cold.

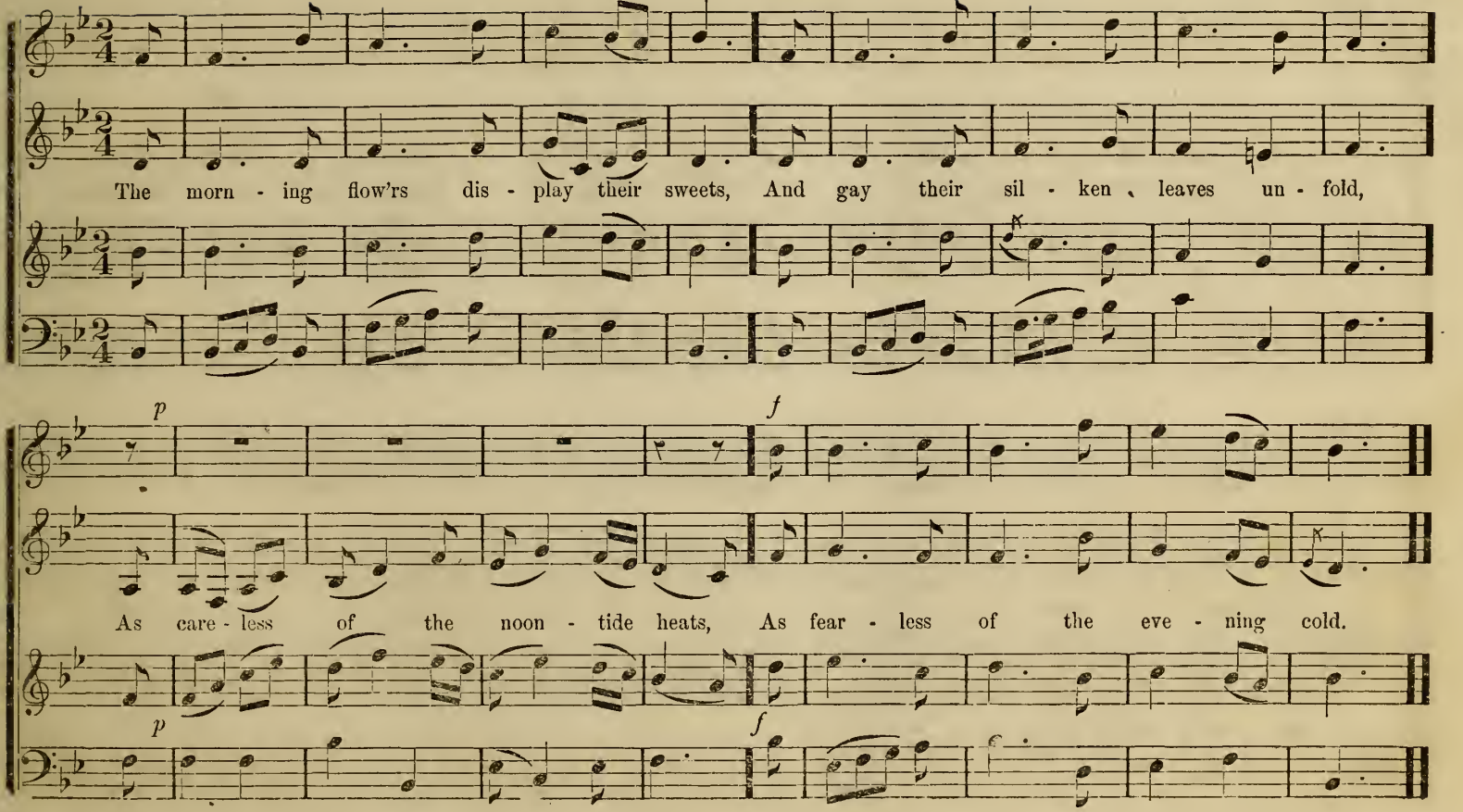
Daniel. L. M.


p
God of my life, through all my days, My grate-ful powers shall sound thy praise; My song shall wake with
p
Organ.
f
ope-ning light, And cheer the dark and si-lent night, And cheer the dark and si-lent night.
f
Voice.

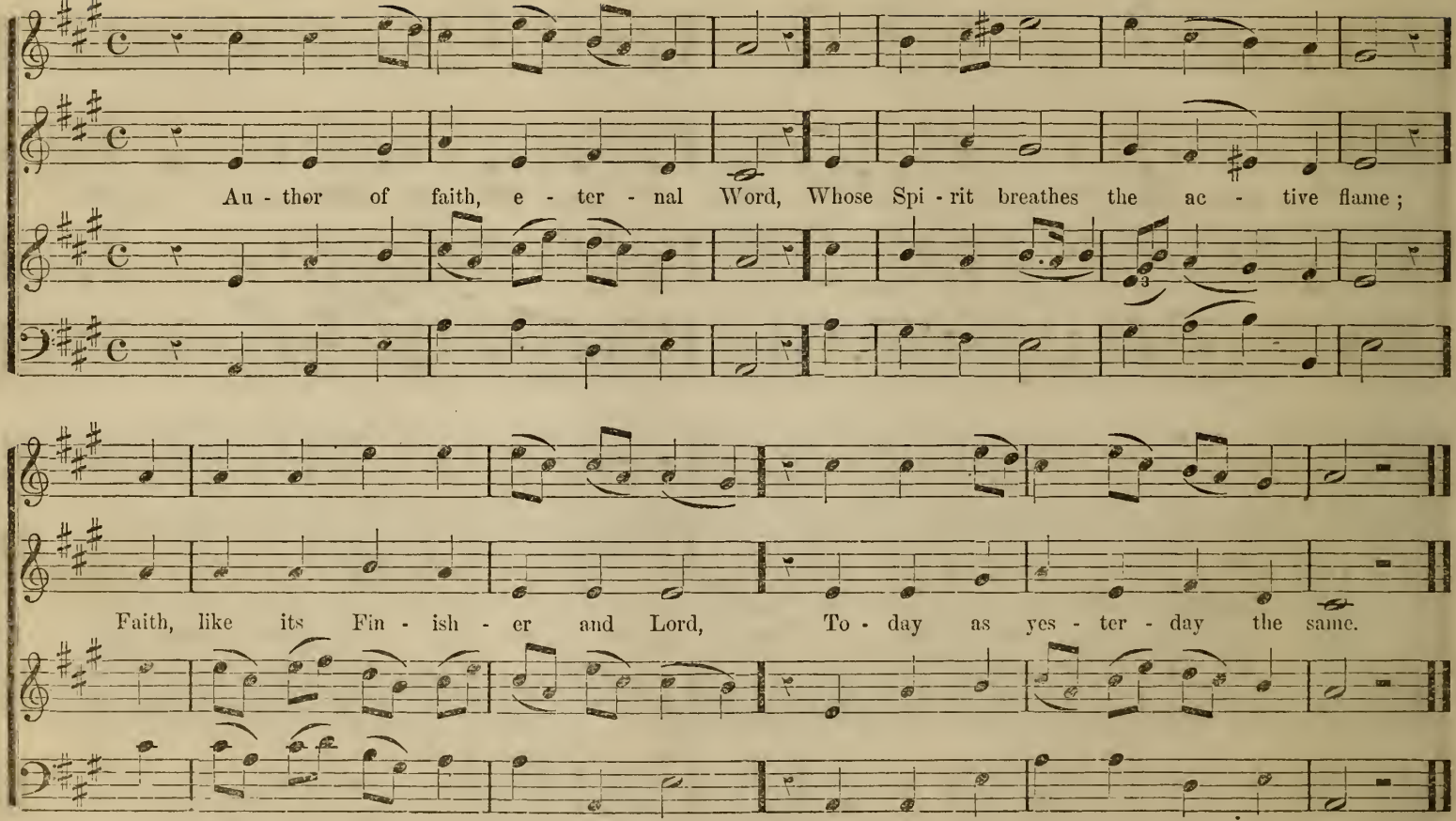
Glastonbury. L. M.


Come, Sa - viour, Je - sus, from a - bove! As - sist me with thy heaven - ly grace; Emp - ty..... my
p
Organ.
f
heart of earth - - ly love, And for..... thy - self..... pre - pare the place.
f
Voice.

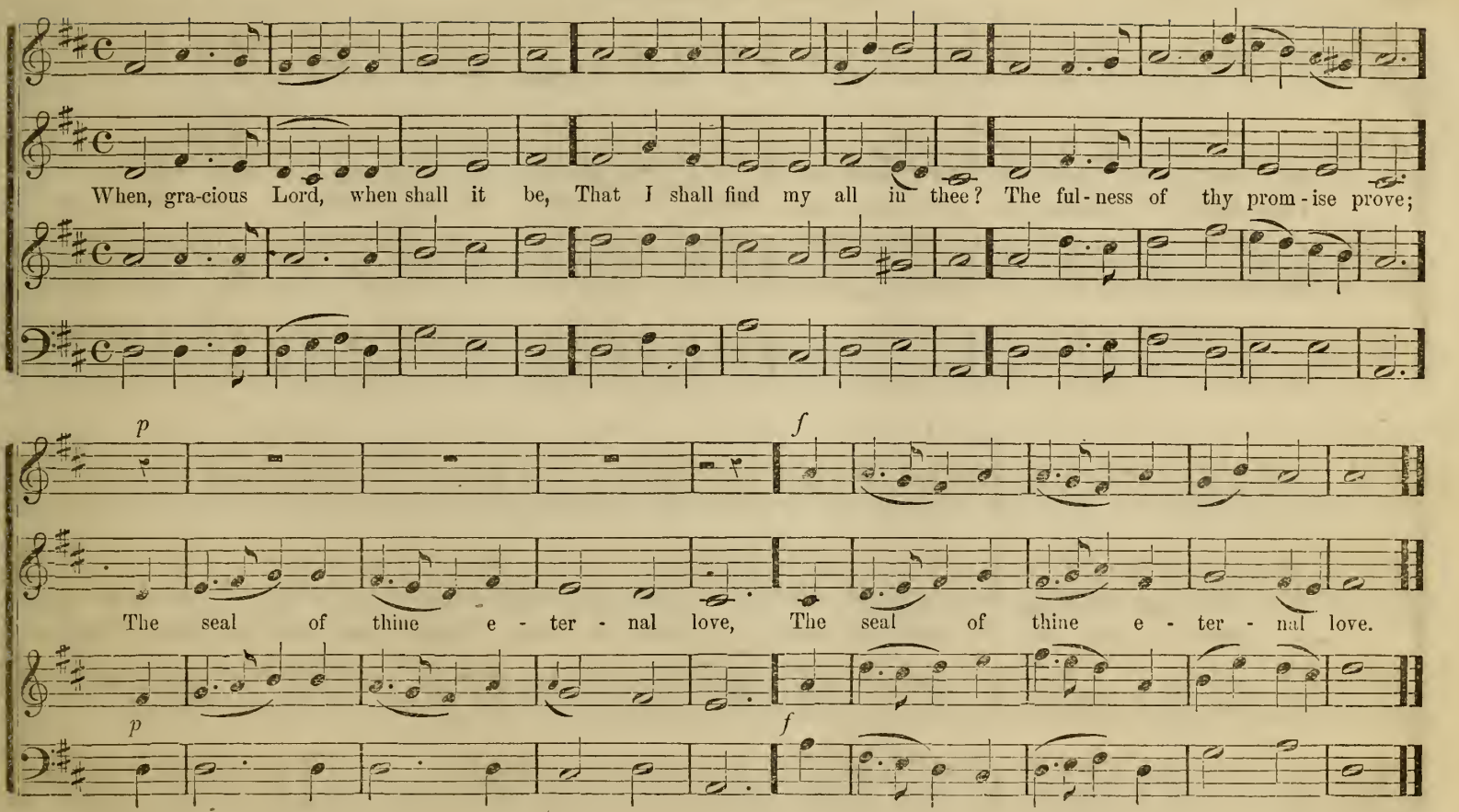
Wilton. L. M.


The morn - ing flow'rs dis - play their sweets, And gay their sil - ken leaves un - fold,
p
f
As care - less of the noon - tide heats, As fear - less of the eve - ning cold.
p
f

Portugal. L. M.

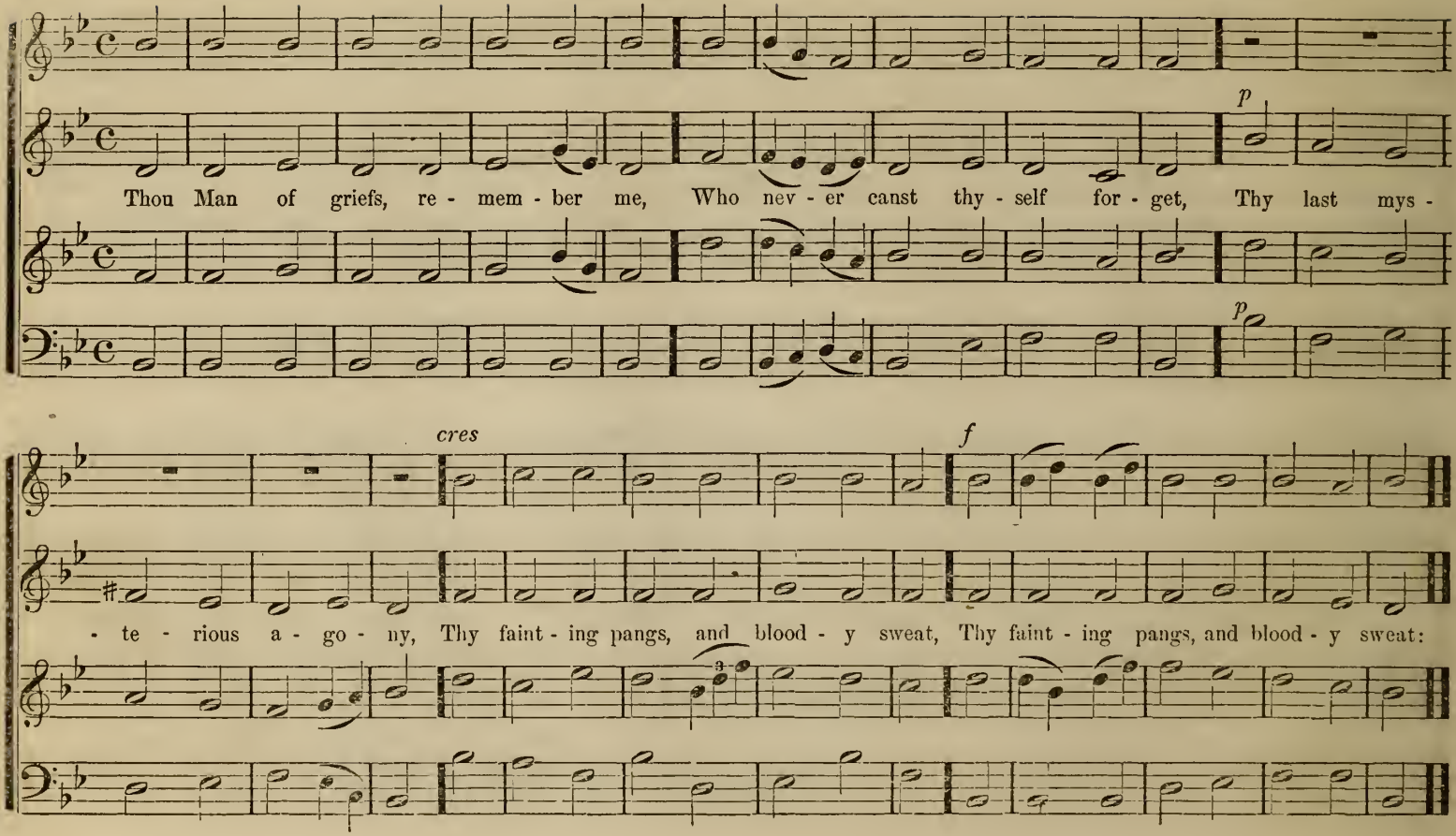

Au - thor of faith, e - ter - nal Word, Whose Spi - rit breathes the ac - tive flame;
Faith, like its Fin - ish - er and Lord, To - day as yes - ter - day the same.

Justification. L. M.

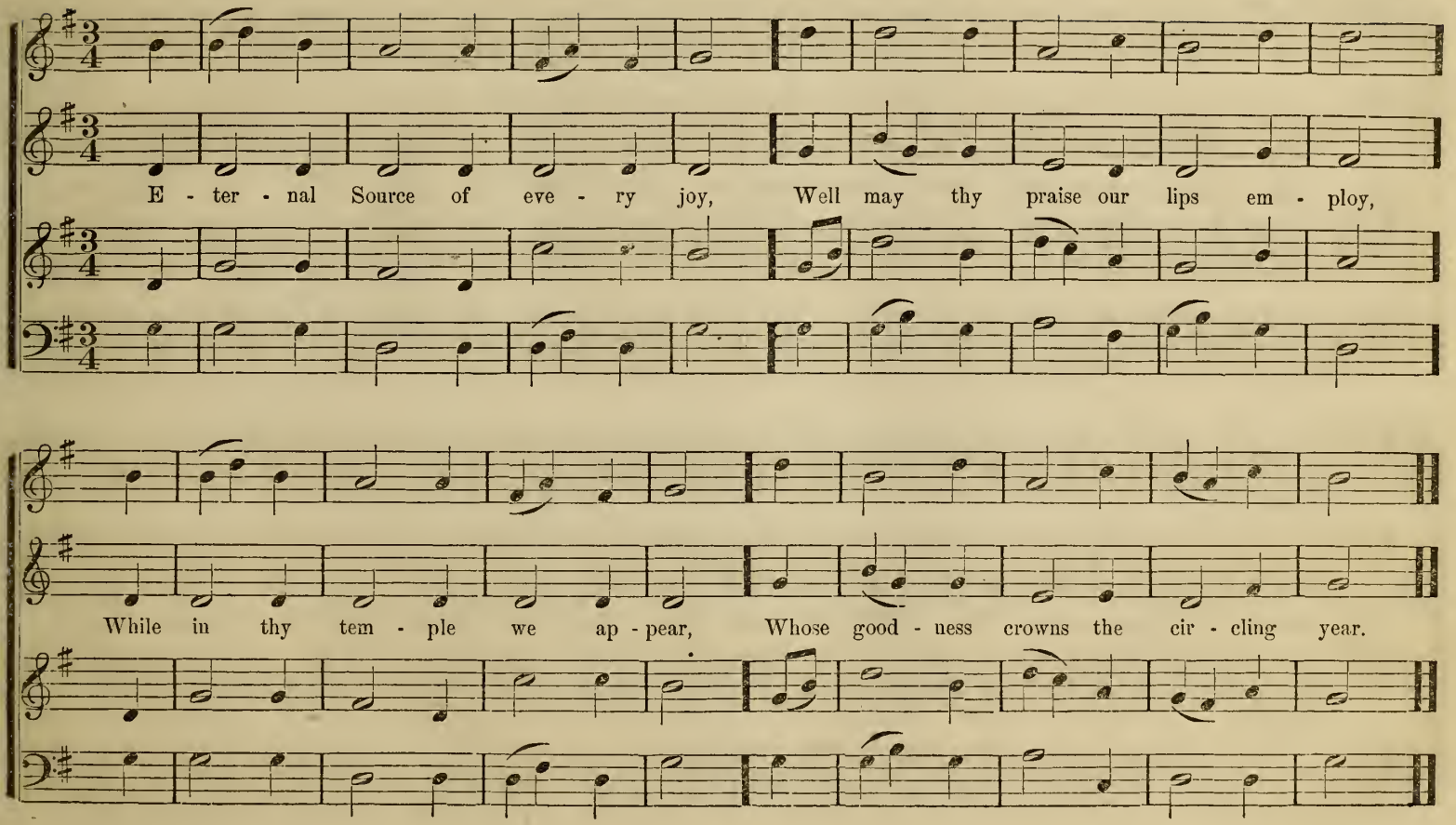

When, gra-cious Lord, when shall it be, That I shall find my all in thee? The ful-ness of thy prom-ise prove;
p
f
The seal of thine e-ter-nal love, The seal of thine e-ter-nal love.
p
f

Melbourne. L. M.

Rev. D. E. FORD.

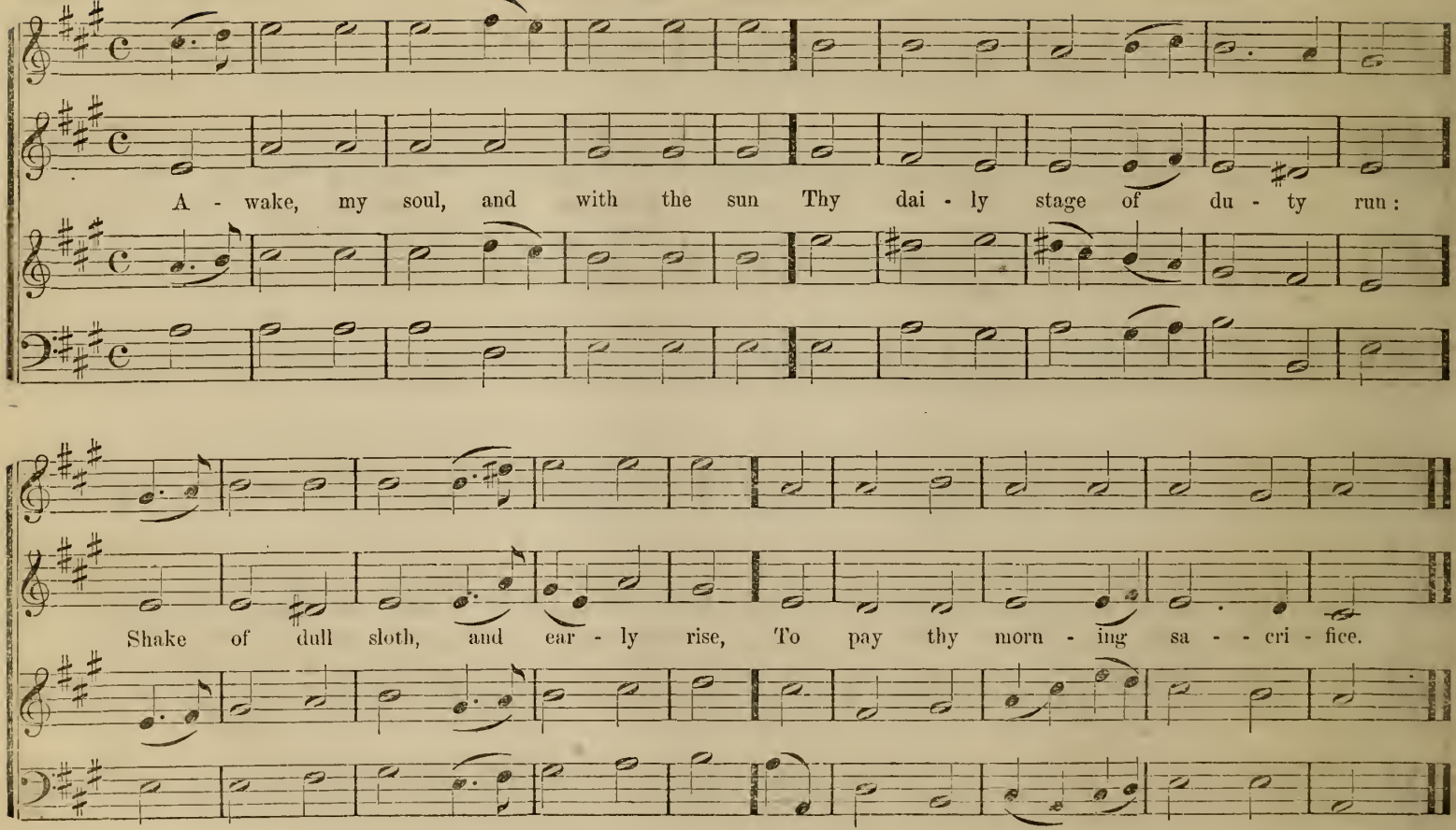

p
Thou Man of griefs, re - mem - ber me, Who nev - er canst thy - self for - get, Thy last mys -
p
cres
f
- te - rious a - go - ny, Thy faint - ing pangs, and blood - y sweat, Thy faint - ing pangs, and blood - y sweat:

Dresden. L. M.

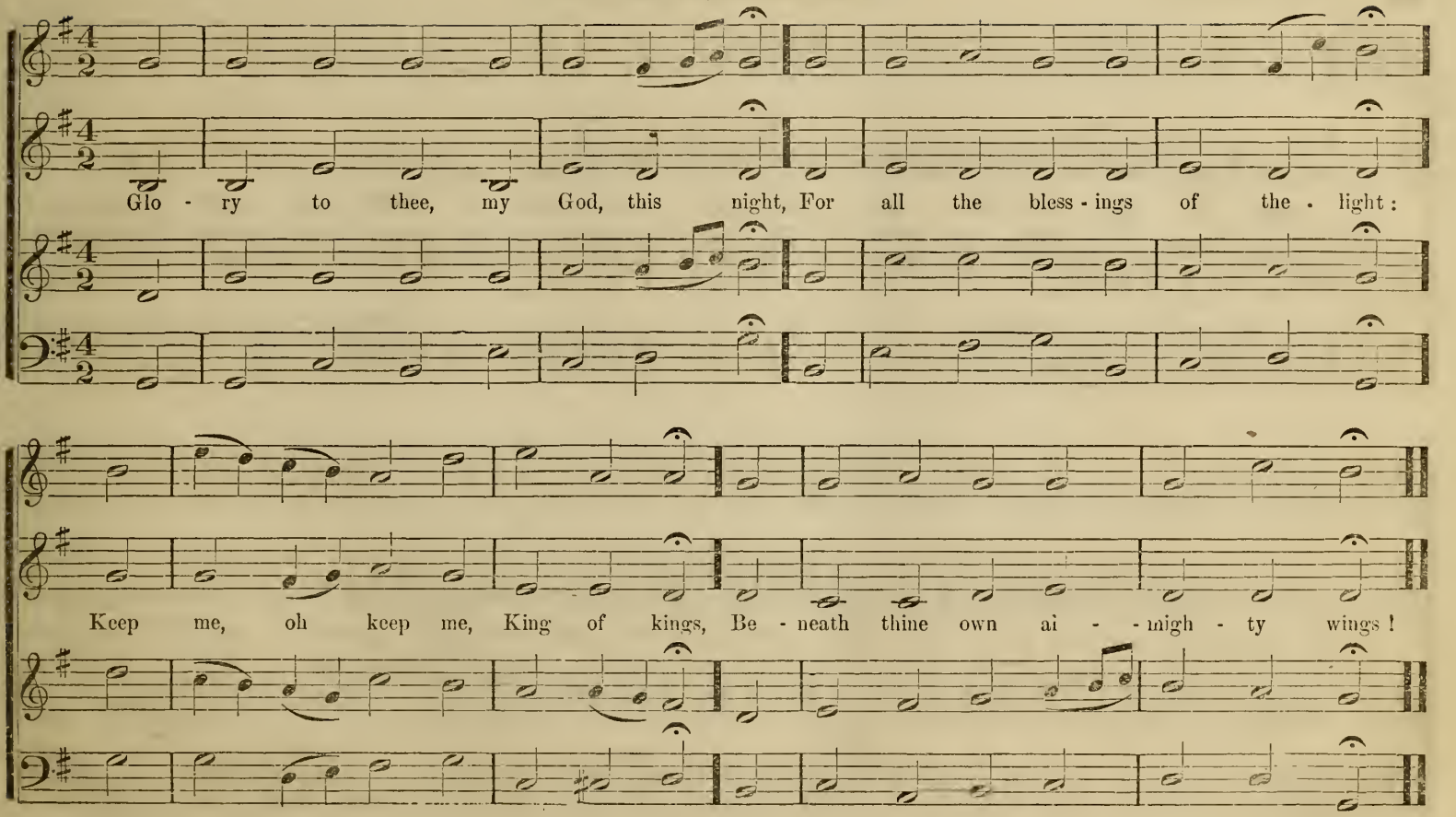

E - ter - nal Source of eve - ry joy, Well may thy praise our lips em - ploy,
While in thy tem - ple we ap - pear, Whose good - ness crowns the cir - cling year.

Morning Hymn. L. M.

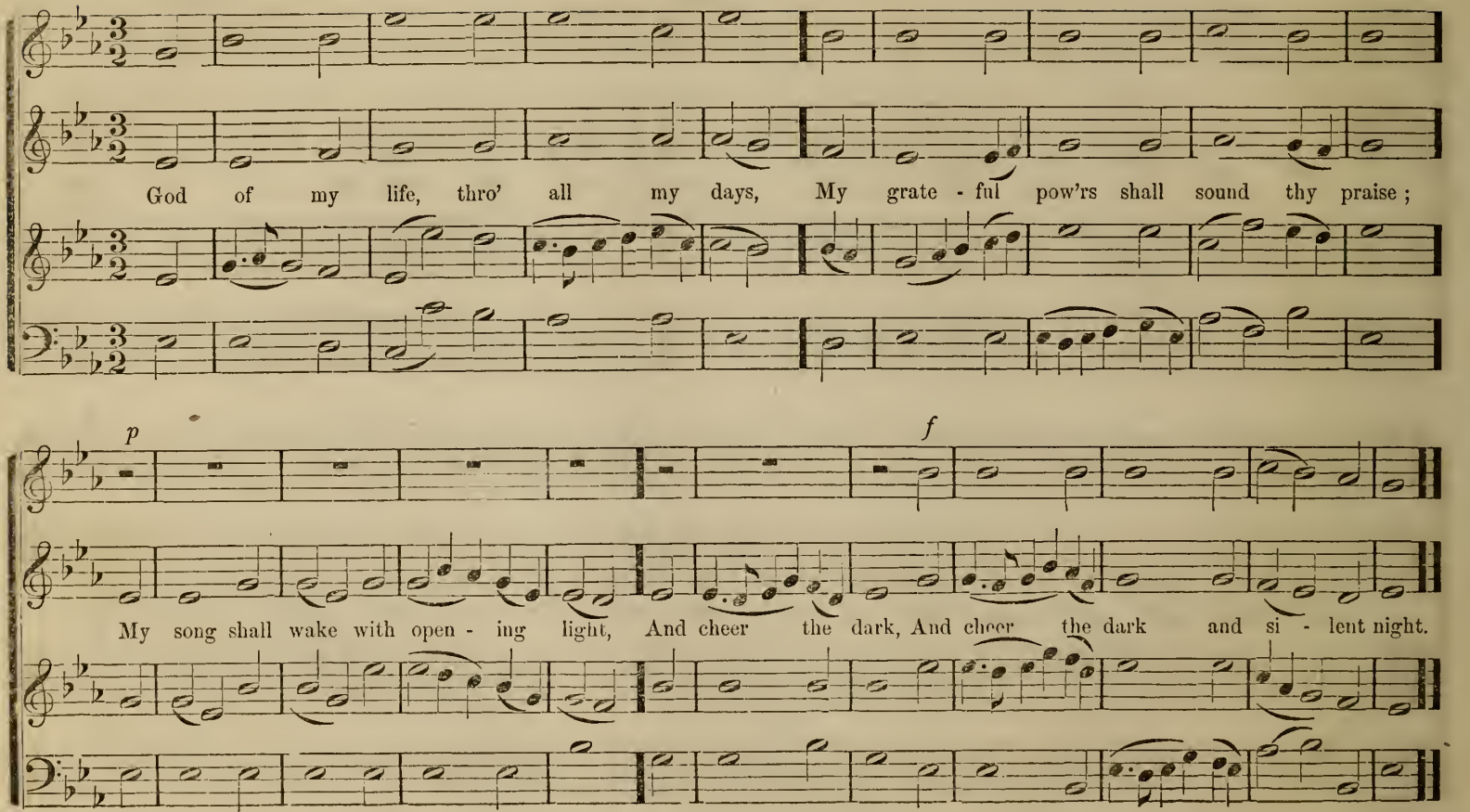
F. BARTHELEMON.

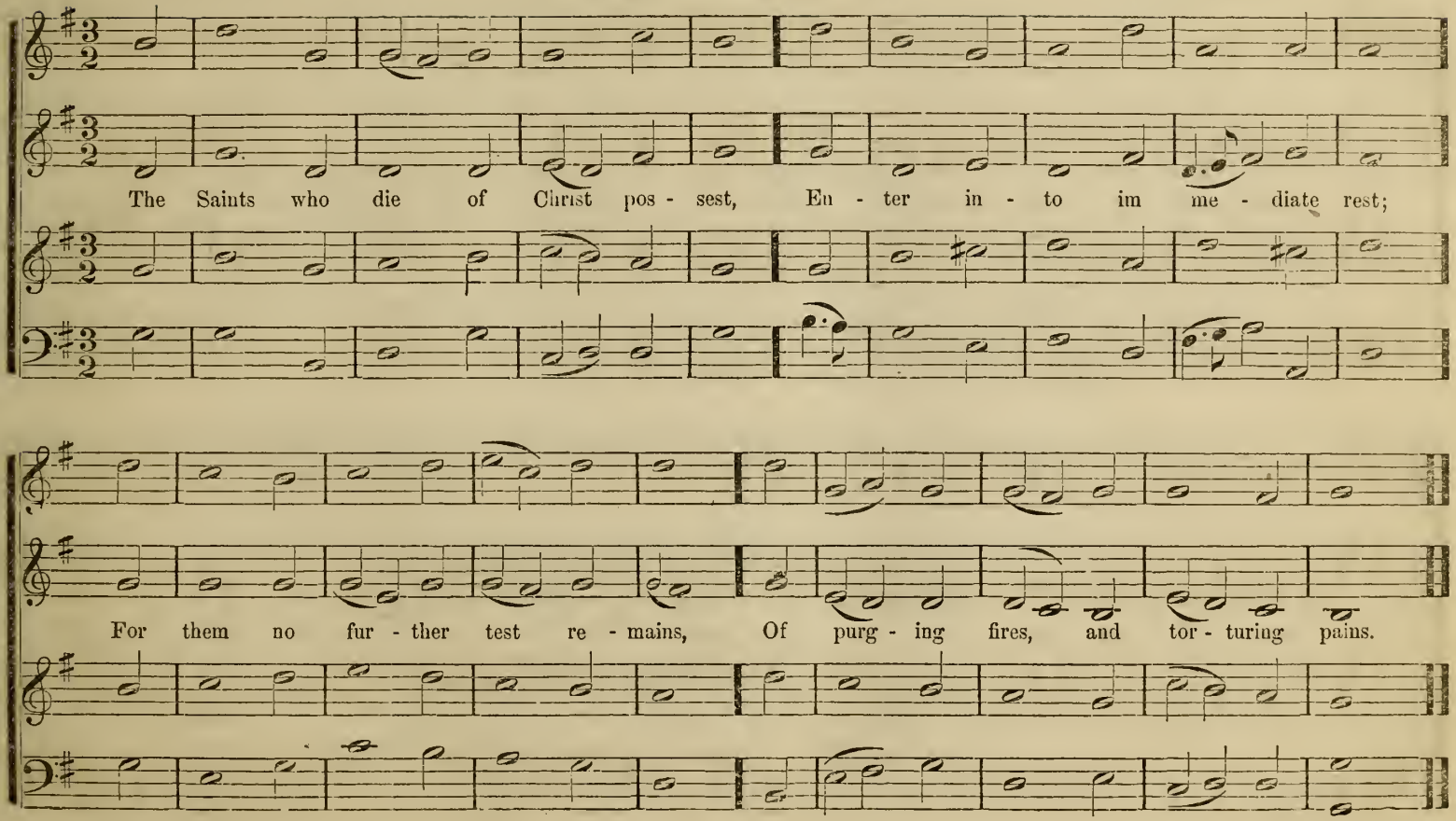


Evening Hymn. L. M.


Glo - ry to thee, my God, this night, For all the bless - ings of the - light:
Keep me, oh keep me, King of kings, Be - neath thine own al - - migh - ty wings!

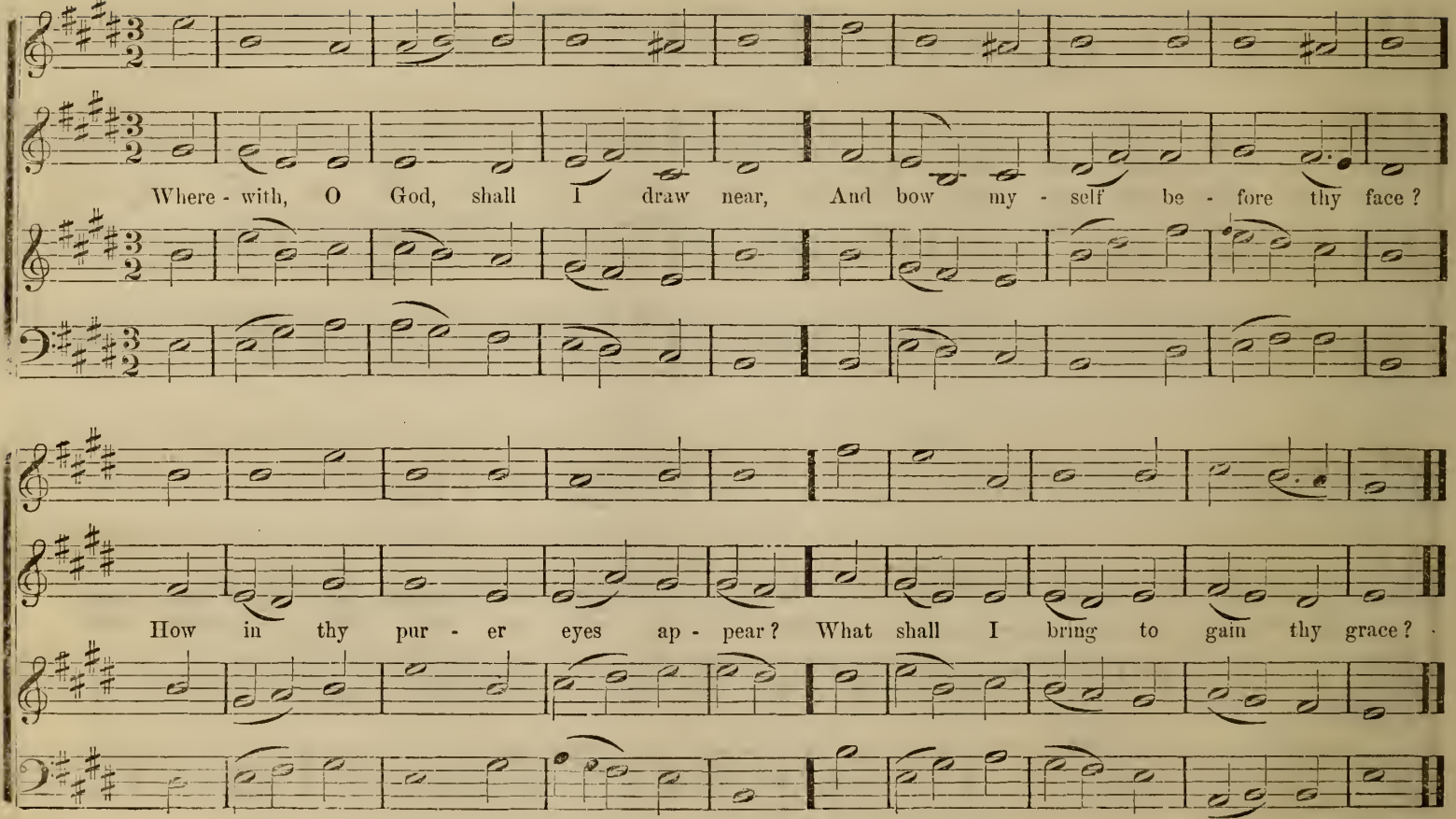
Daventry. L. M.


God of my life, thro' all my days, My grate - ful pow'rs shall sound thy praise;
p
f
My song shall wake with open - ing light, And cheer the dark, And cheer the dark and si - lent night.

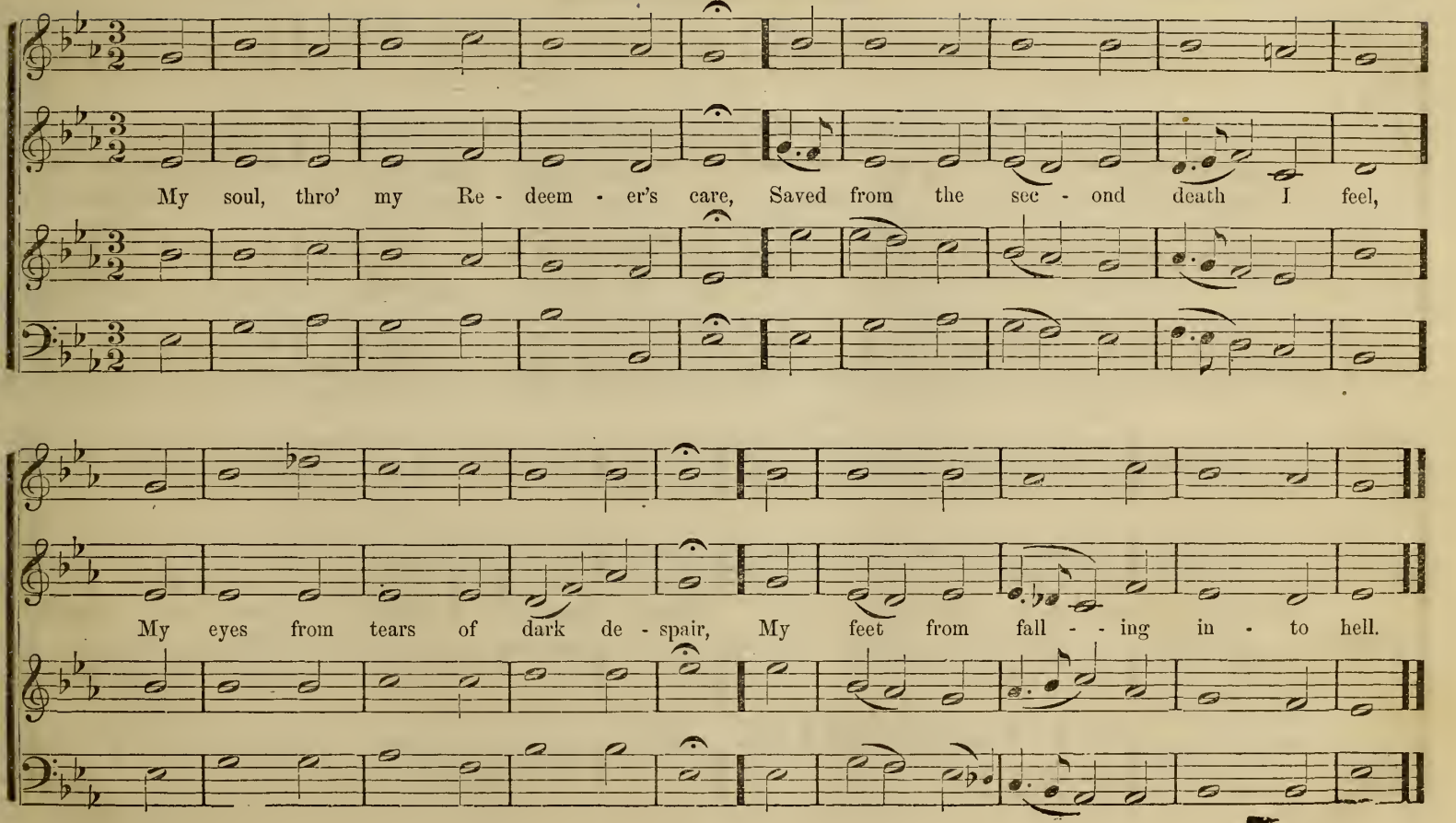

The Saints who die of Christ pos - sest, En - ter in - to im me - diate rest;
For them no fur - ther test re - mains, Of purg - ing fires, and tor - turing pains.

Wakefield. L. M.

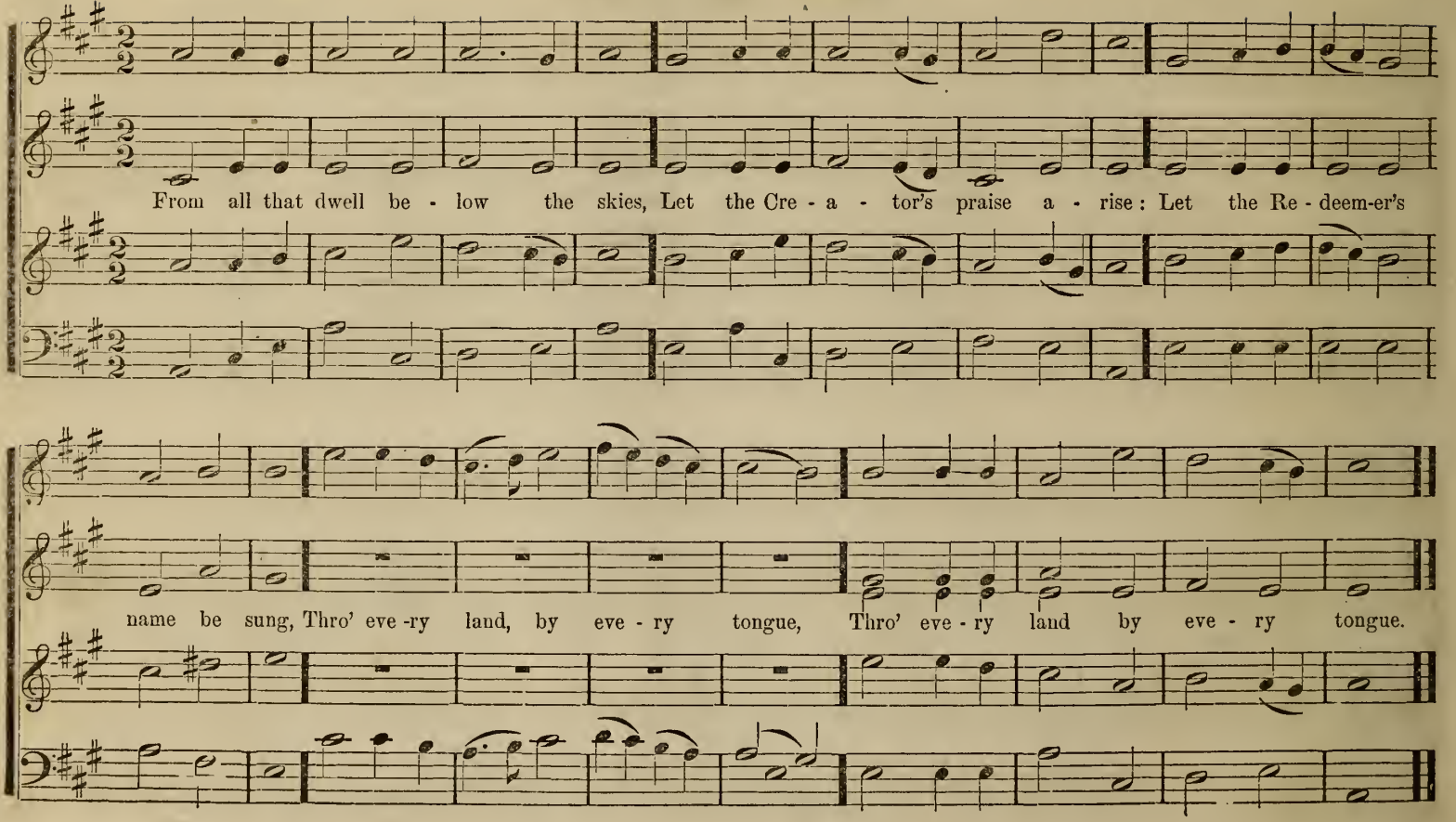
J. STANLEY.


Where - with, O God, shall I draw near, And bow my - self be - fore thy face?
How in thy pur - er eyes ap - pear? What shall I bring to gain thy grace?

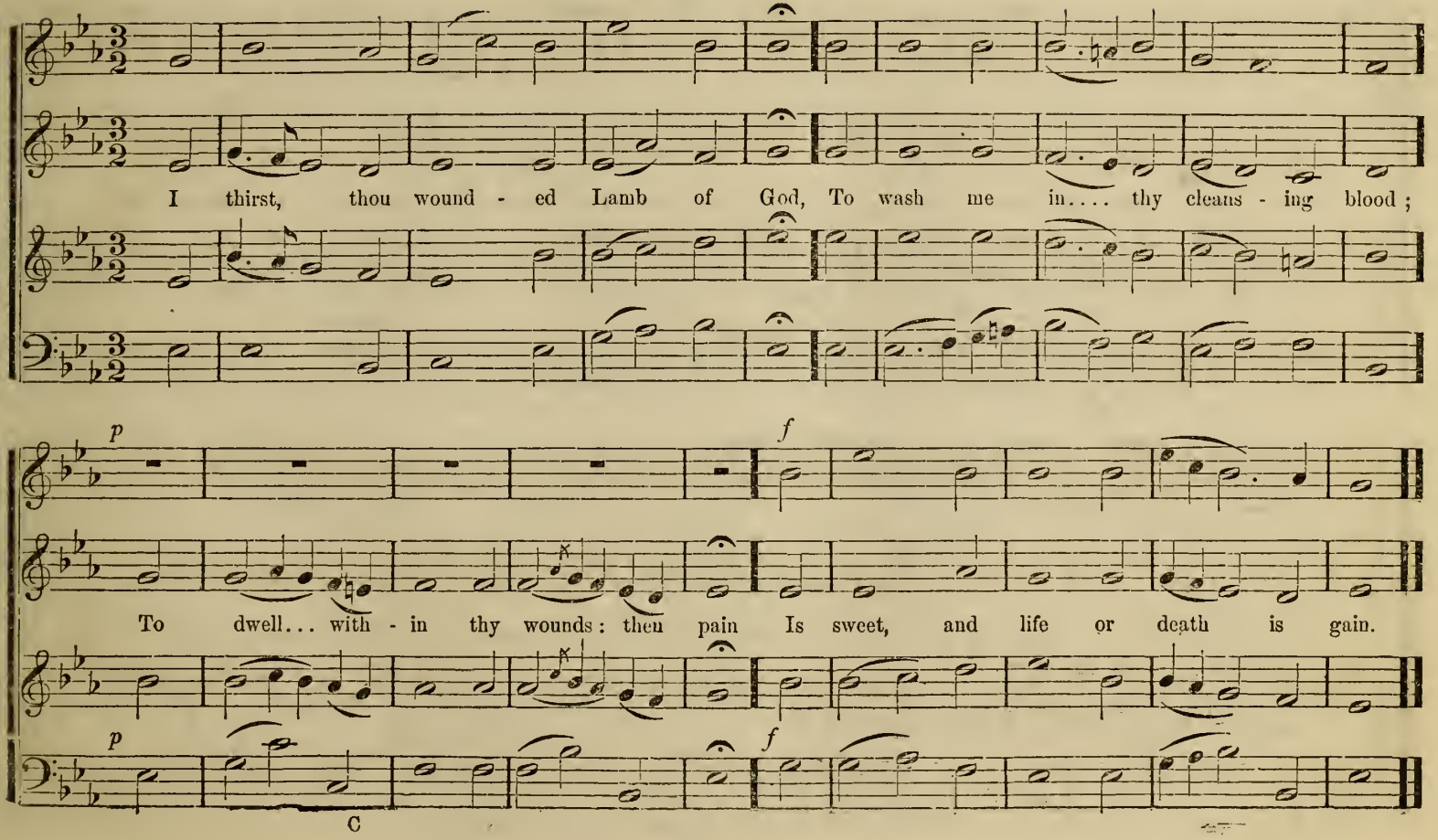
New Haven. L. M.


My soul, thro' my Re - deem - er's care, Saved from the sec - ond death I feel,
My eyes from tears of dark de - spair, My feet from fall - - ing in - to hell.

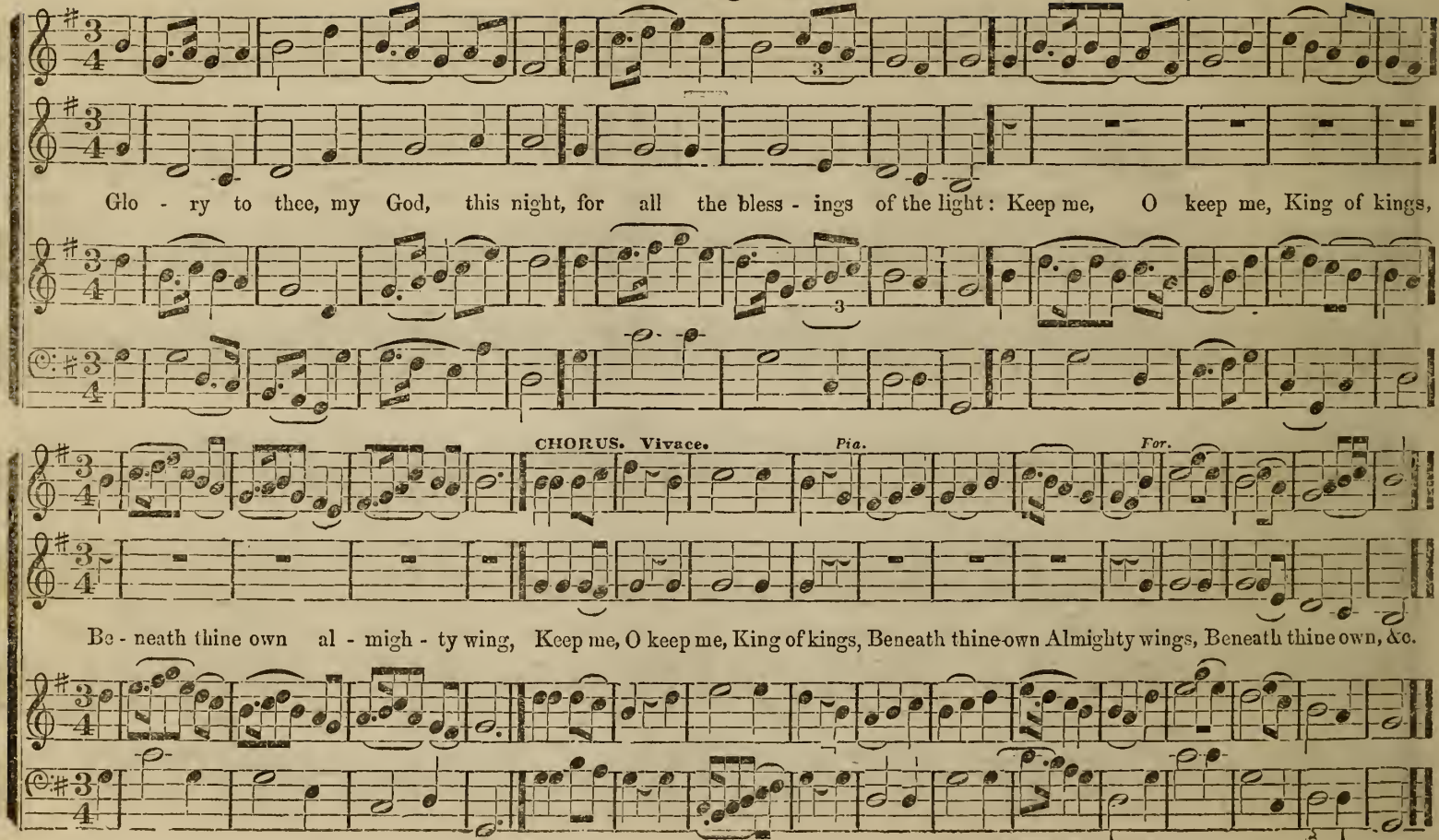
Nottaway. L. M.


From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise: Let the Re - deem-er's
name be sung, Thro' eve -ry land, by eve - ry tongue, Thro' eve - ry land by eve - ry tongue.

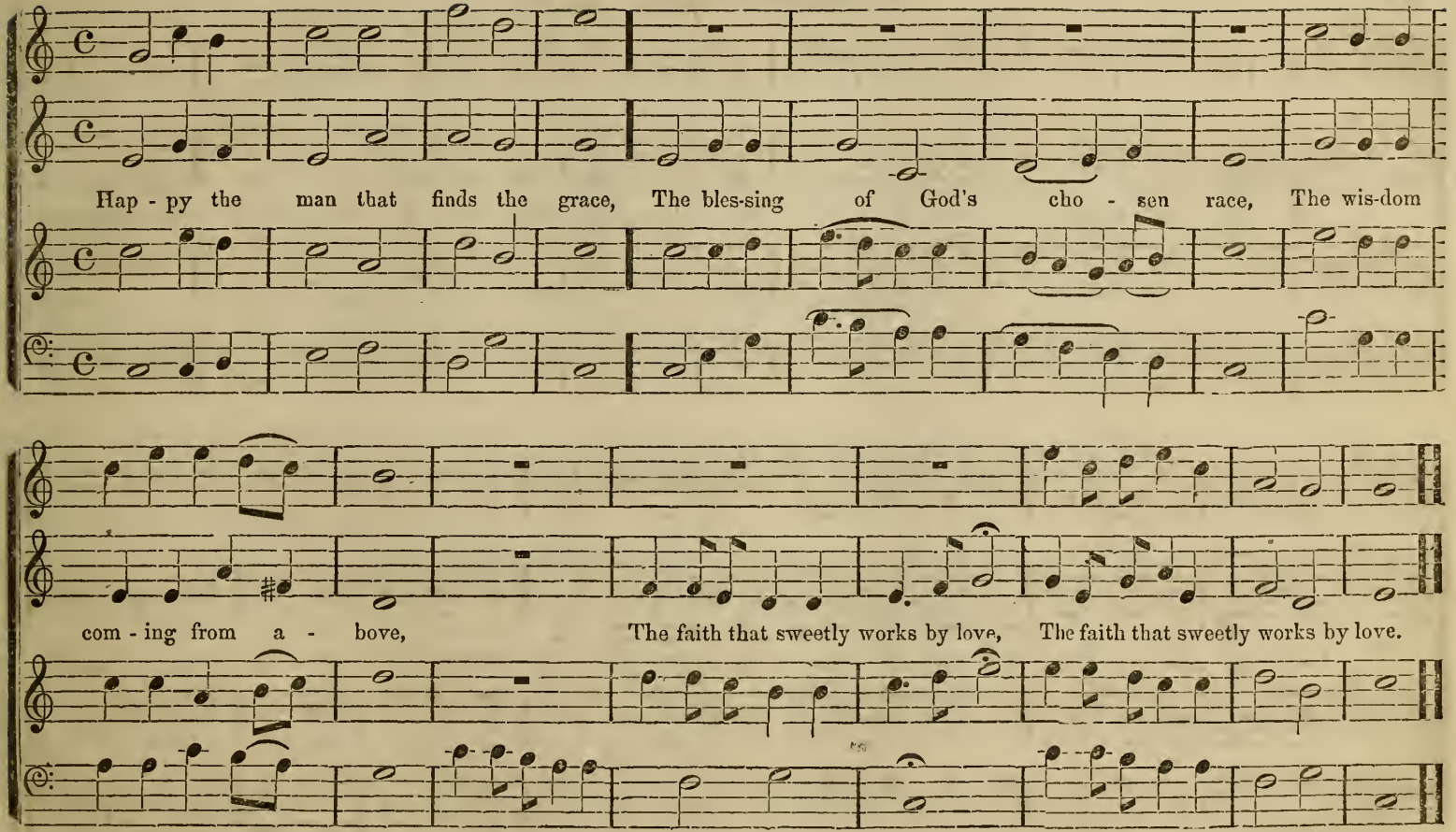
Stonefield. L. M.


I thirst, thou wound - ed Lamb of God, To wash me in.... thy cleans - ing blood;
p
f
To dwell... with - in thy wounds: then pain Is sweet, and life or death is gain.
p
f
C

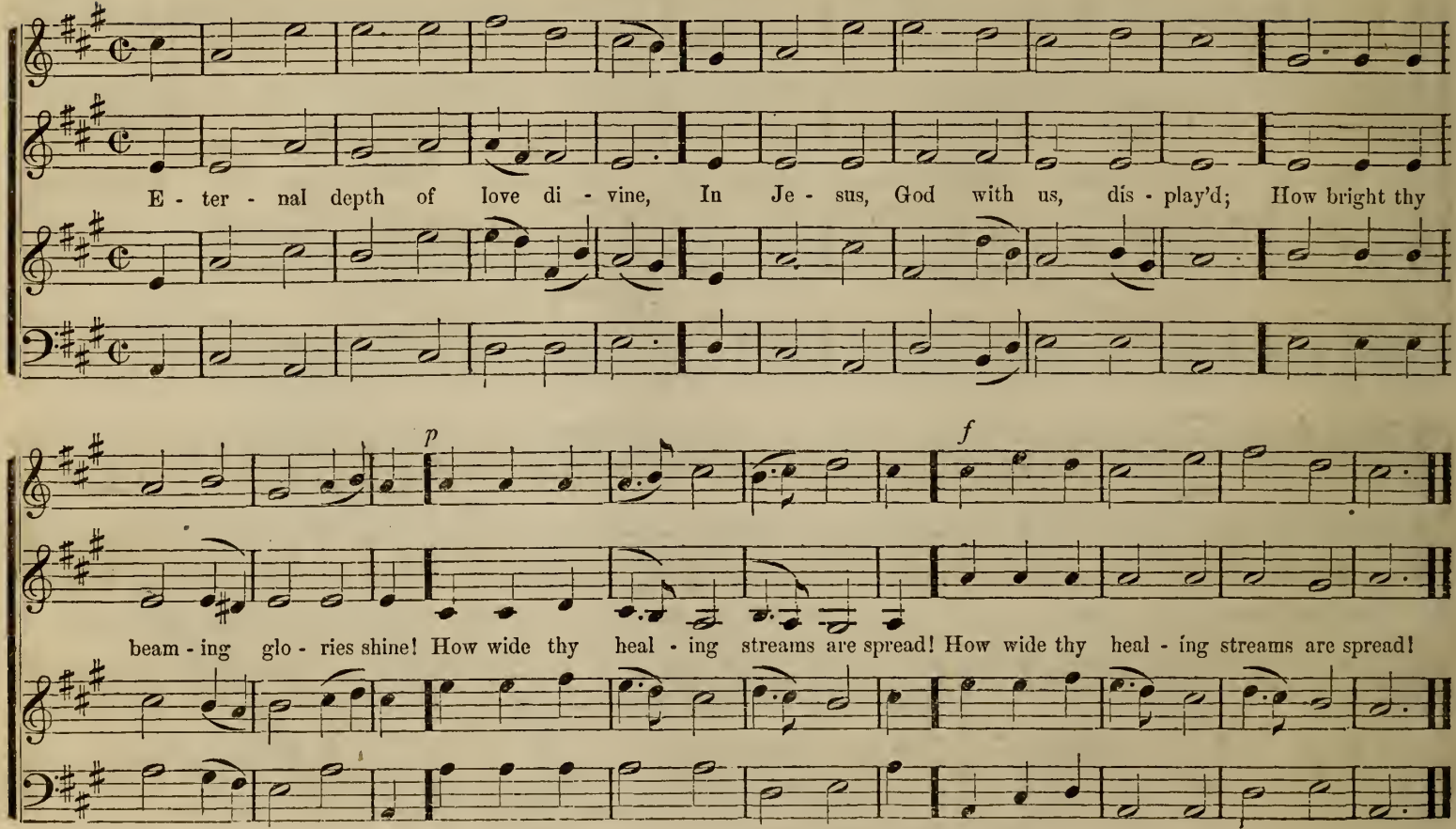
Evening. L. M.


Glo - ry to thee, my God, this night, for all the bless - ings of the light: Keep me, O keep me, King of kings,
CHORUS. Vivace.
Pia.
For.
Be - neath thine own al - migh - ty wing, Keep me, O keep me, King of kings, Beneath thine own Almighty wings, Beneath thine own, &c.

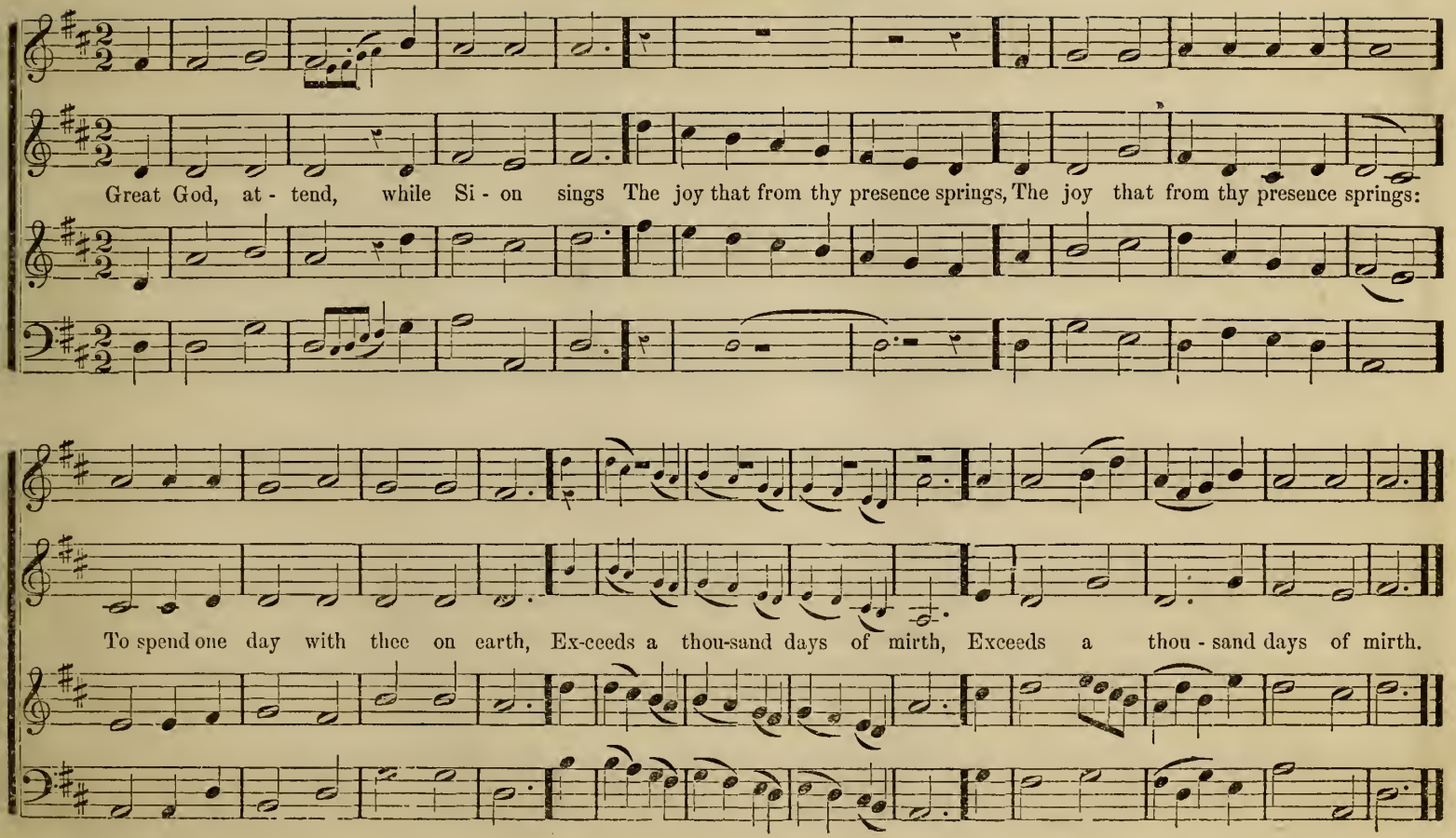
Derby. L. M.


Hap - py the man that finds the grace, The bles-sing of God's cho - sen race, The wis-dom
com - ing from a - bove, The faith that sweetly works by love, The faith that sweetly works by love.
The faith that sweetly works by love

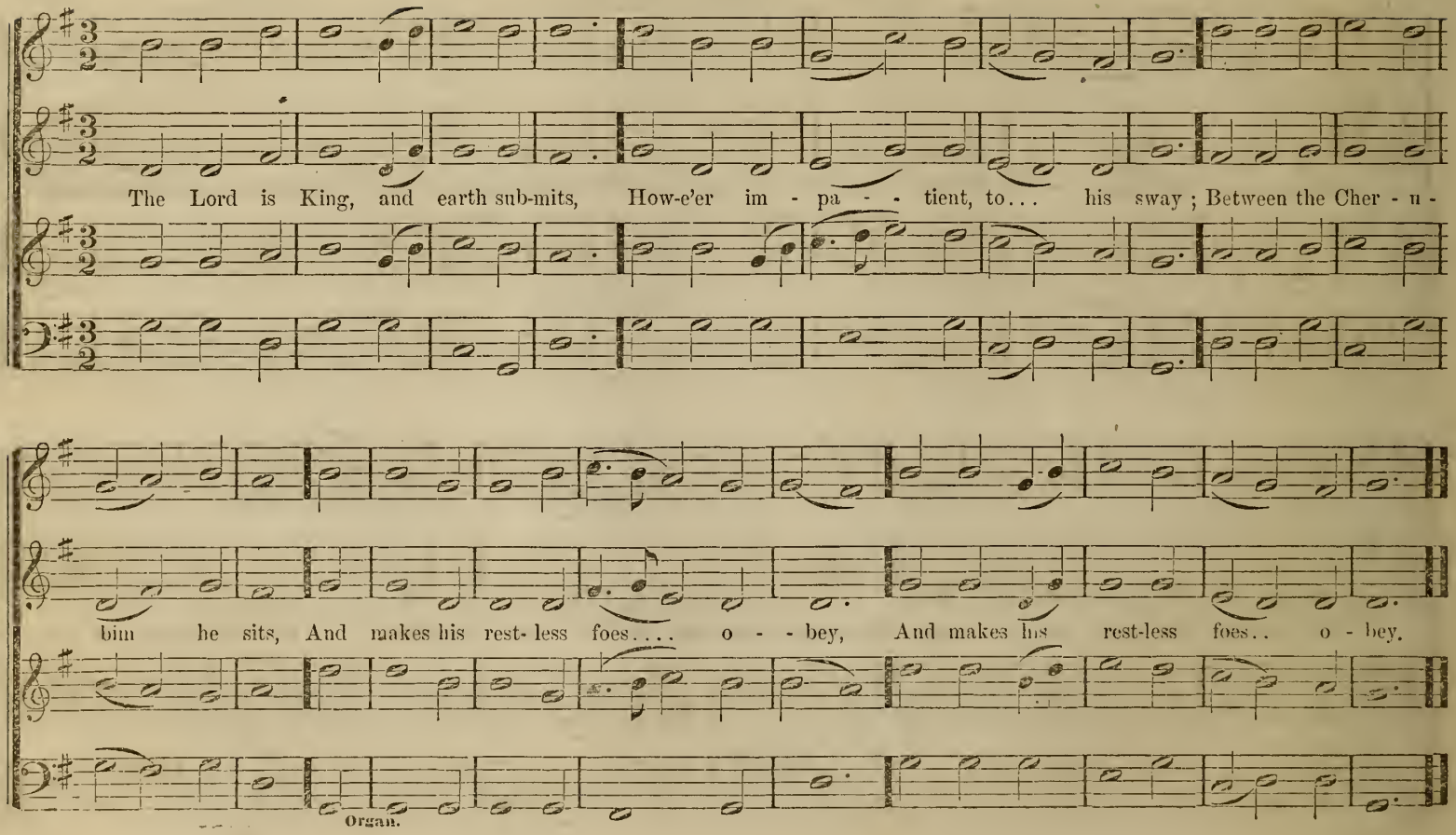
Loughborough. L. M.


E - ter - nal depth of love di - vine, In Je - sus, God with us, dis - play'd; How bright thy
p
f
beam - ing glo - ries shine! How wide thy heal - ing streams are spread! How wide thy heal - ing streams are spread!

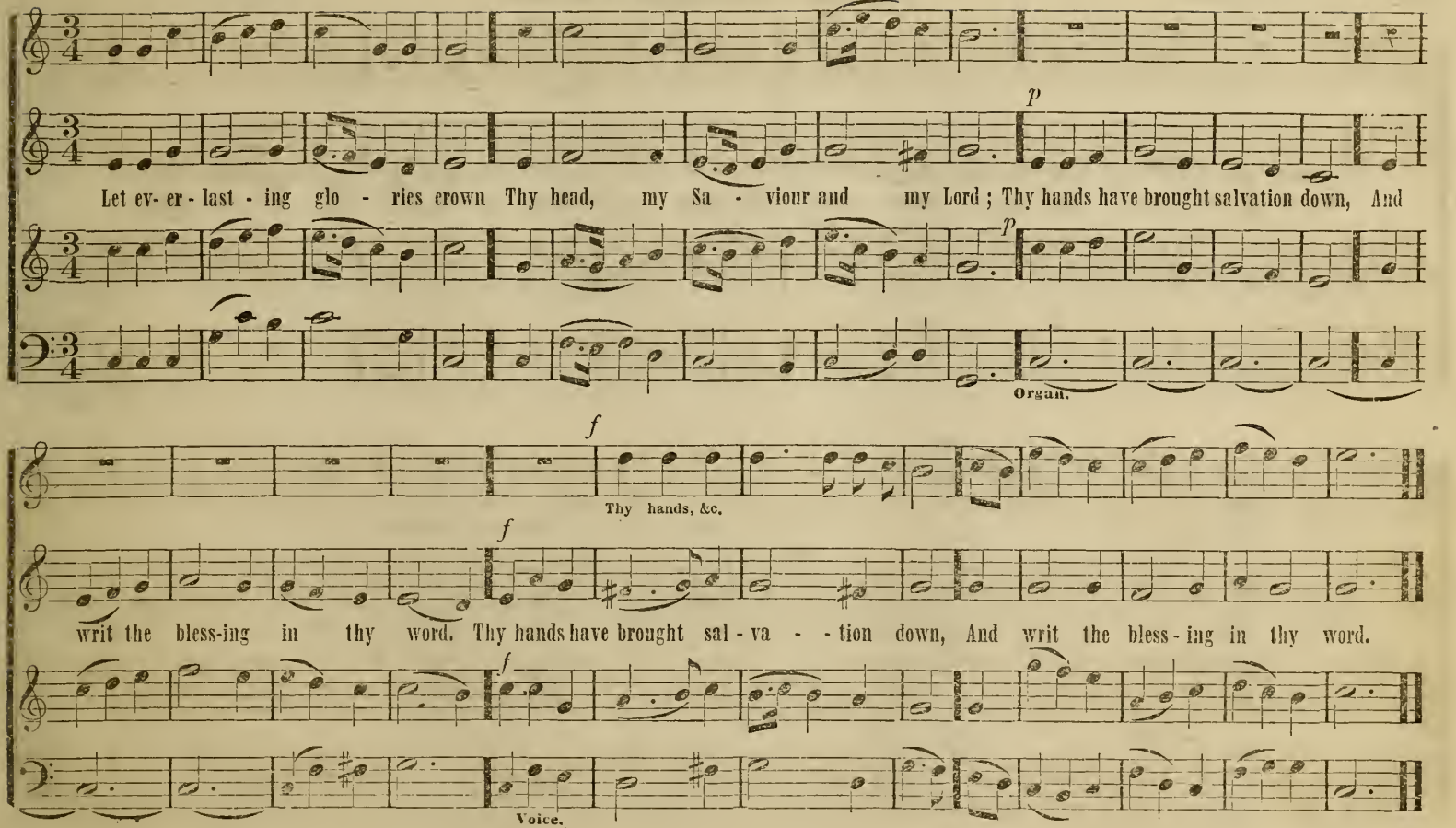
Adoration. L. M.


Great God, at - tend, while Si - on sings The joy that from thy presence springs, The joy that from thy presence springs:
To spend one day with thee on earth, Ex-ceeds a thou-sand days of mirth, Exceeds a thou - sand days of mirth.

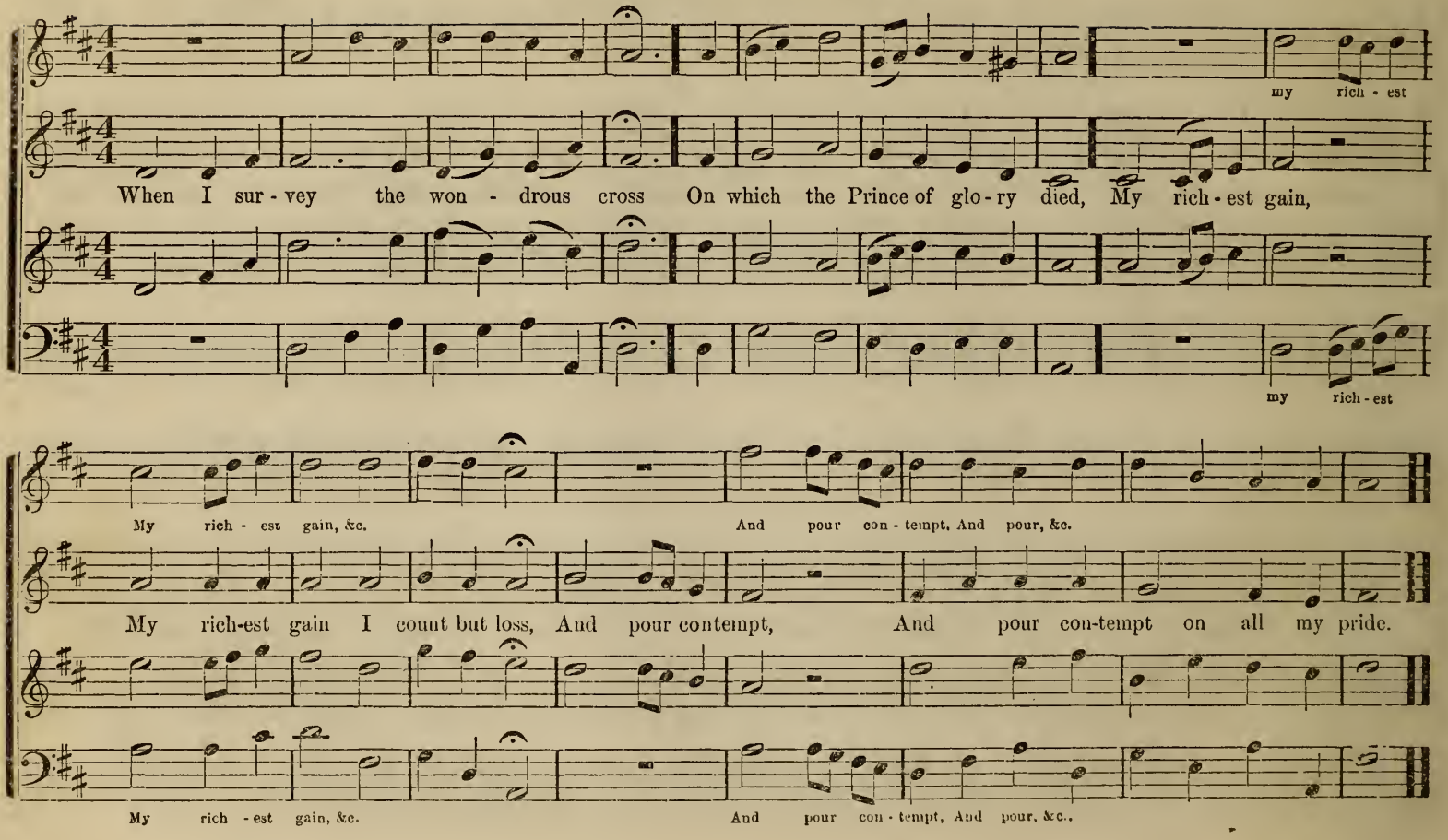
Newcastle. L. M.


The Lord is King, and earth sub-mits, How-e'er im - pa - - tient, to... his sway ; Between the Cher - u -
bim he sits, And makes his rest- less foes.... o - - bey, And makes his rest-less foes.. o - bey.
Organ.

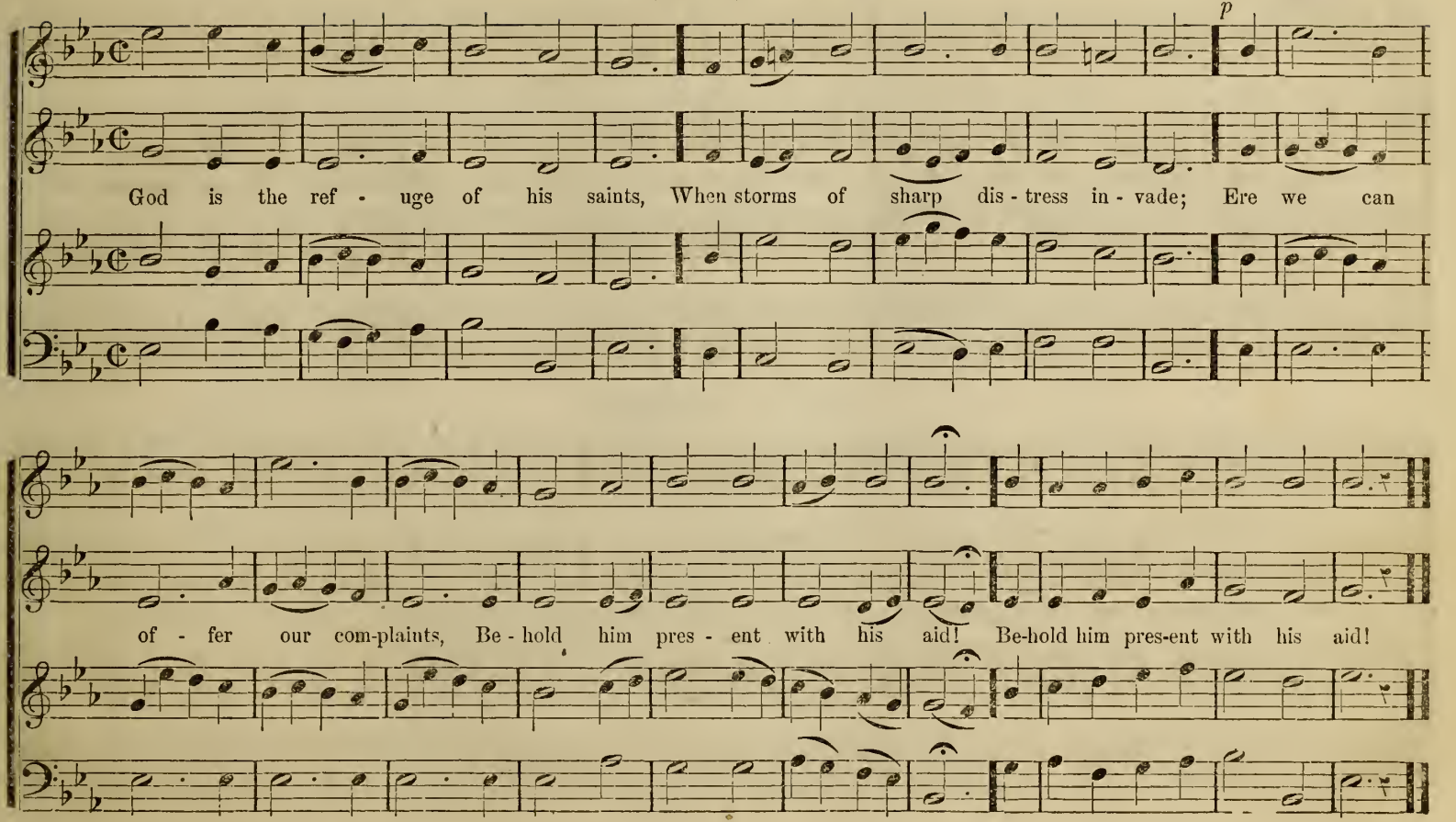
Admiration. L. M.


p
Let ev- er - last - ing glo - ries crown Thy head, my Sa - viour and my Lord; Thy hands have brought salvation down, And
p
Organ.
f
Thy hands, &c.
f
writ the bless-ing in thy word. Thy hands have brought sal - va - - tion down, And writ the bless - ing in thy word.
f
Voice.

Wondrous Cross. L. M.

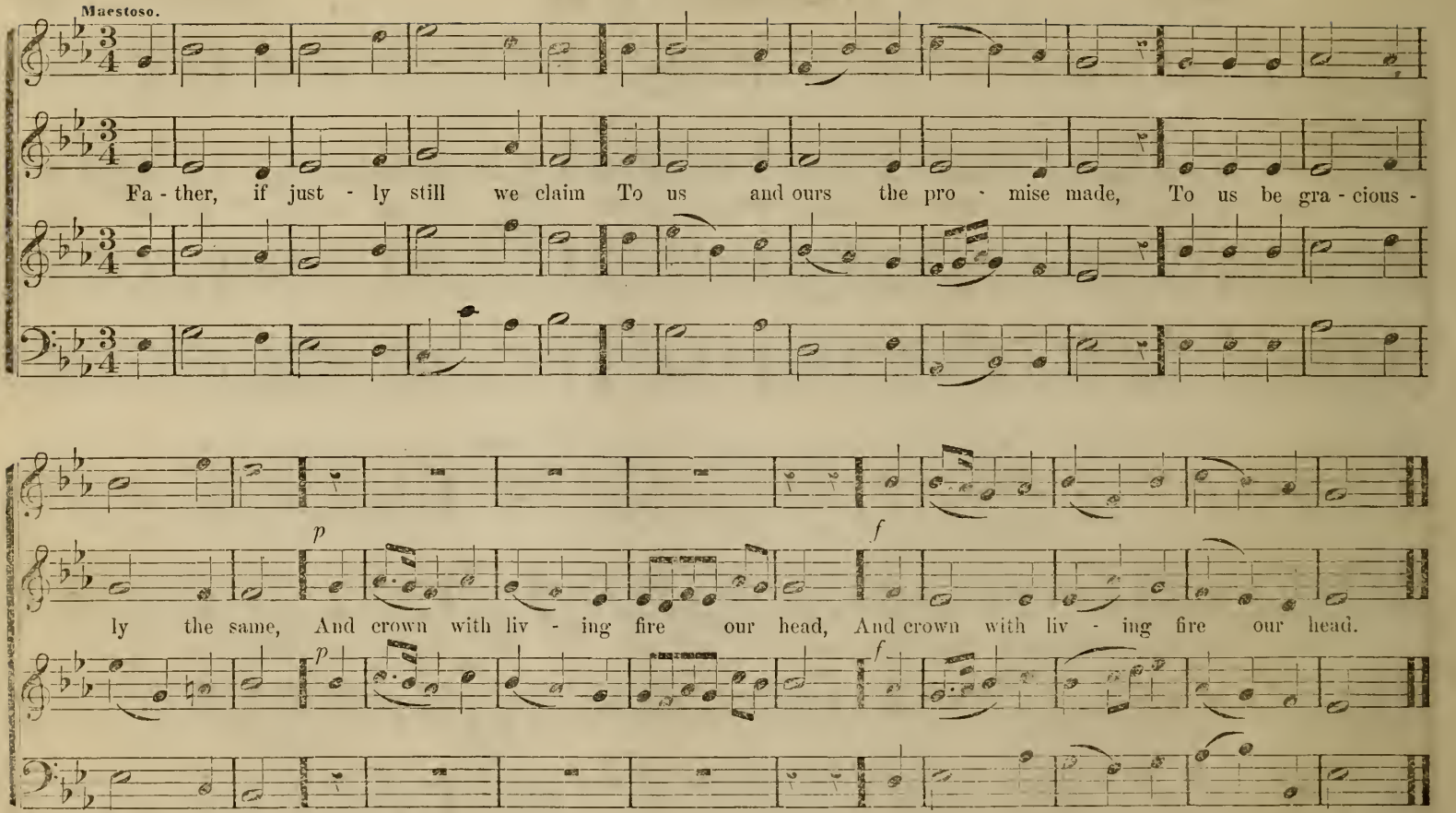

my rich - est
When I sur - vey the won - drous cross On which the Prince of glo - ry died, My rich - est gain,
my rich - est
My rich - est gain, &c.
And pour con - tempt, And pour, &c.
My rich-est gain I count but loss, And pour contempt, And pour con-tempt on all my pride.
My rich - est gain, &c.
And pour con - tempt, And pour, &c.

Tranquility. L. M.

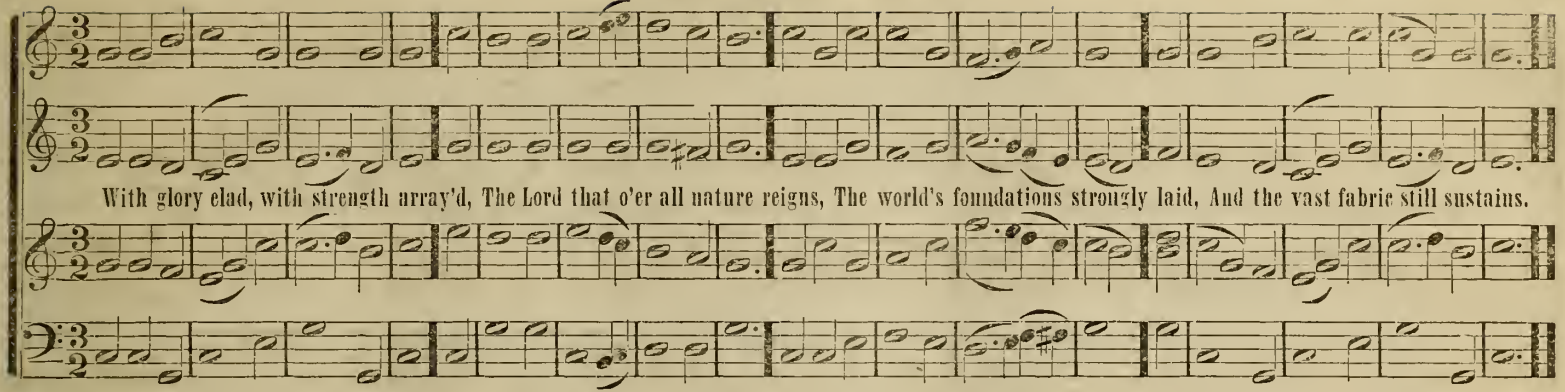

p
God is the ref - uge of his saints, When storms of sharp dis - tress in - vade; Ere we can
of - fer our com-plaints, Be - hold him pres - ent with his aid! Be-hold him pres-ent with his aid!

Canada. L. M.

T. CLARK.

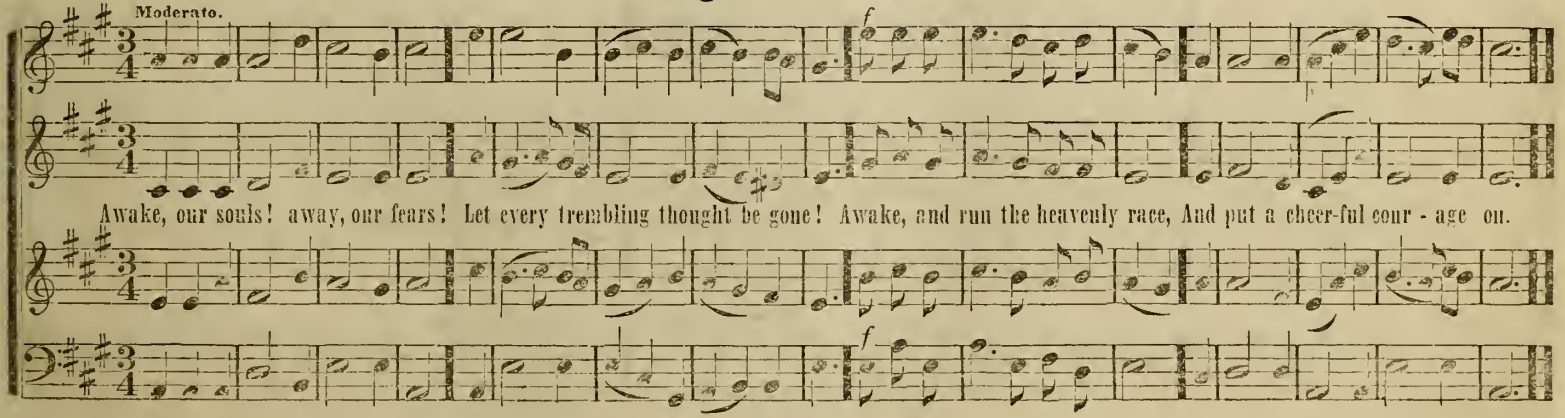

Maestoso.
Fa - ther, if just - ly still we claim To us and ours the pro - mise made, To us be gra - cious -
p
f
ly the same, And crown with liv - ing fire our head, And crown with liv - ing fire our head.
p
f

Warrington. L. M.


With glory clad, with strength array'd, The Lord that o'er all nature reigns, The world's foundations strongly laid, And the vast fabric still sustains.

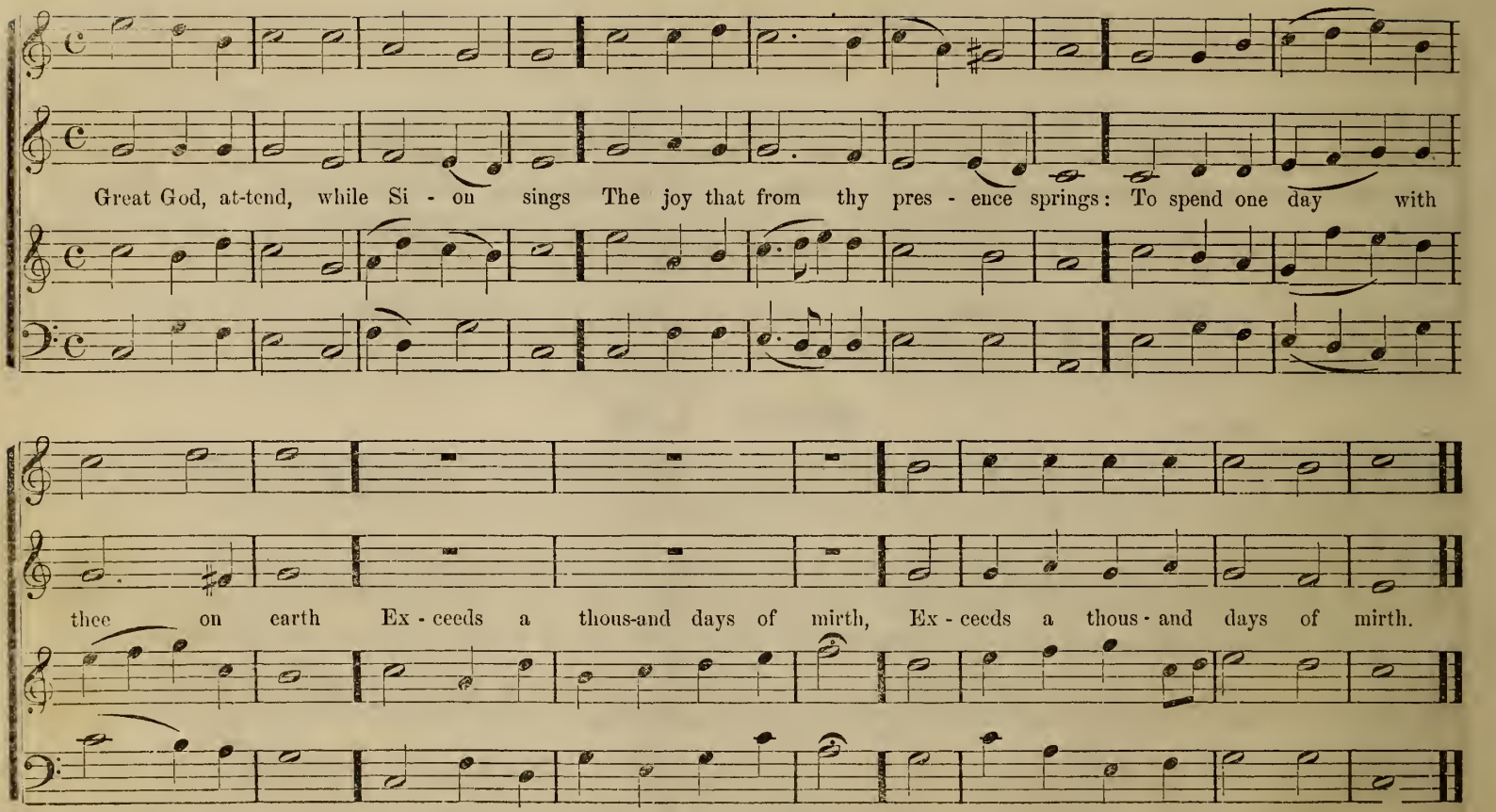
HYMN 672.

Migdol. L. M.

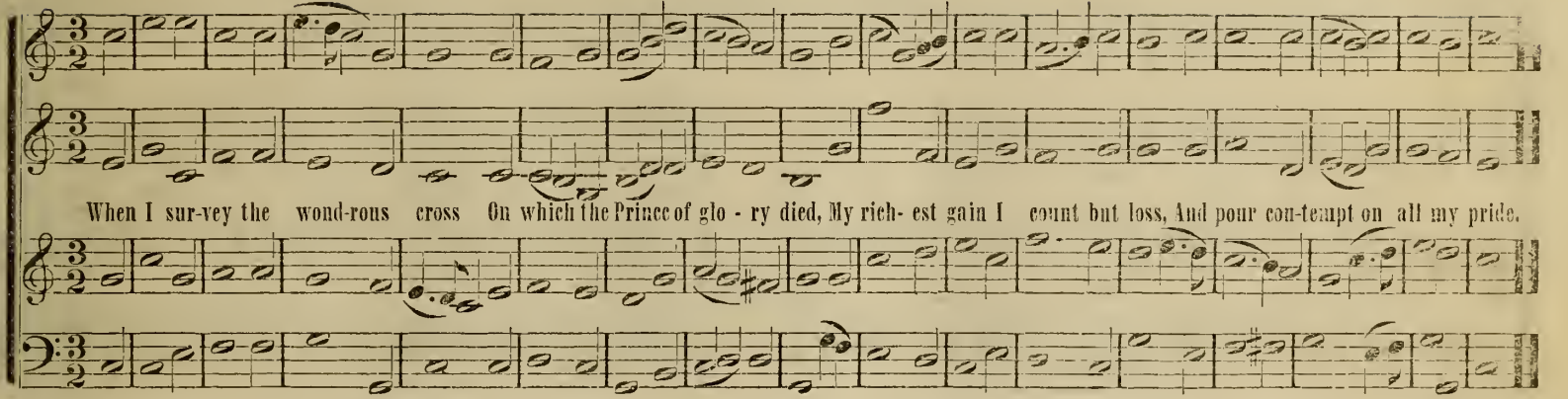

Moderato.
f
Awake, our souls! away, our fears! Let every trembling thought be gone! Awake, and run the heavenly race, And put a cheer-ful cour - age on.
f

Peru. L. M.

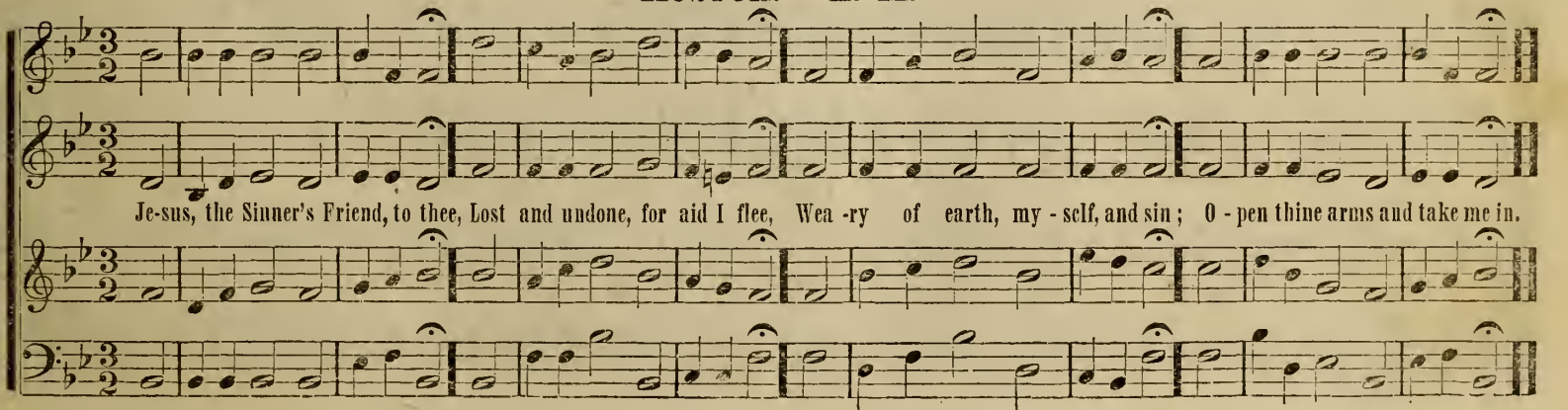
LEACH.


Great God, at-tend, while Si - on sings The joy that from thy pres - ence springs: To spend one day with
thee on earth Ex - ceeds a thous-and days of mirth, Ex - ceeds a thous - and days of mirth.

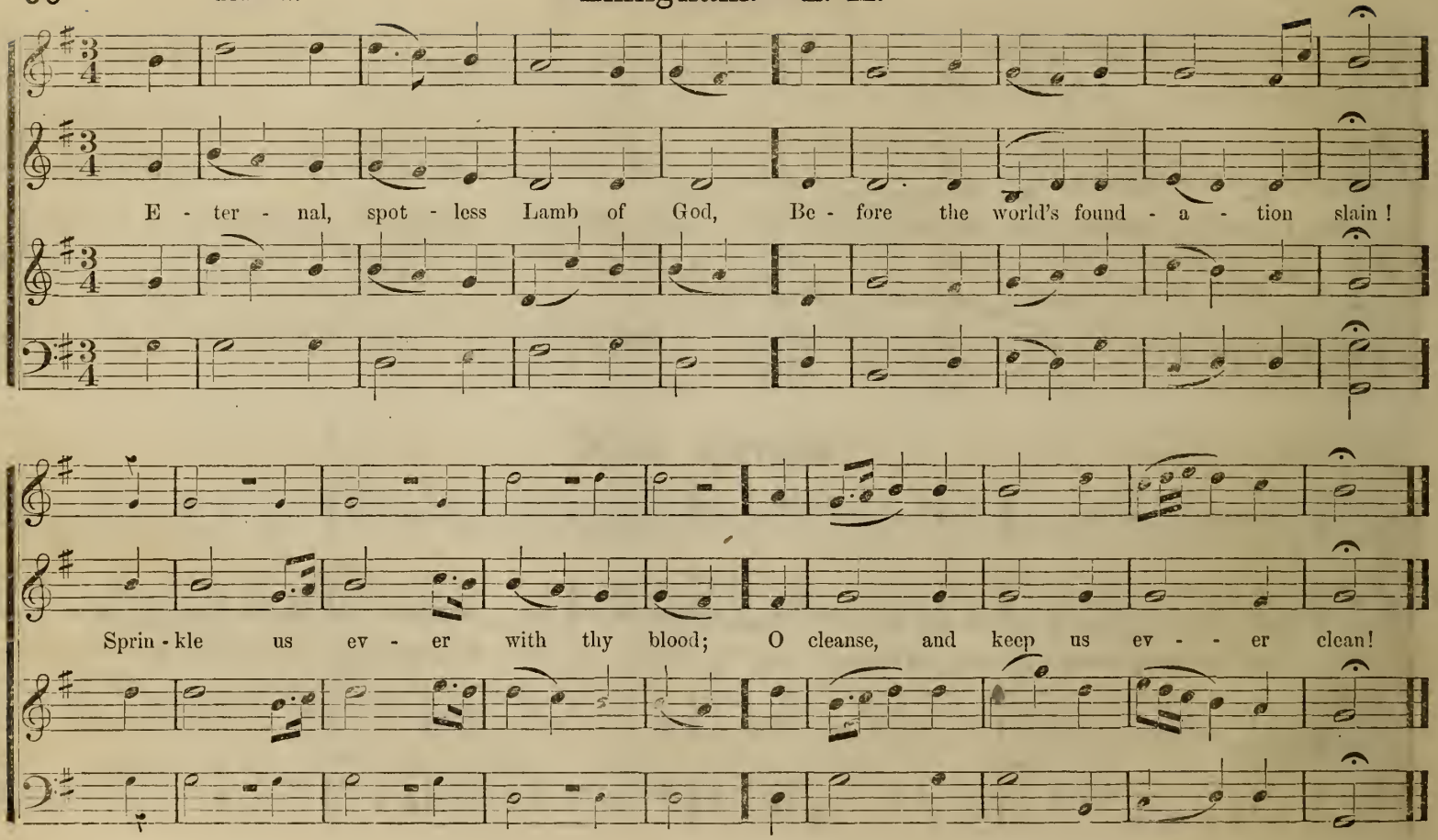
Winchester. L. M.

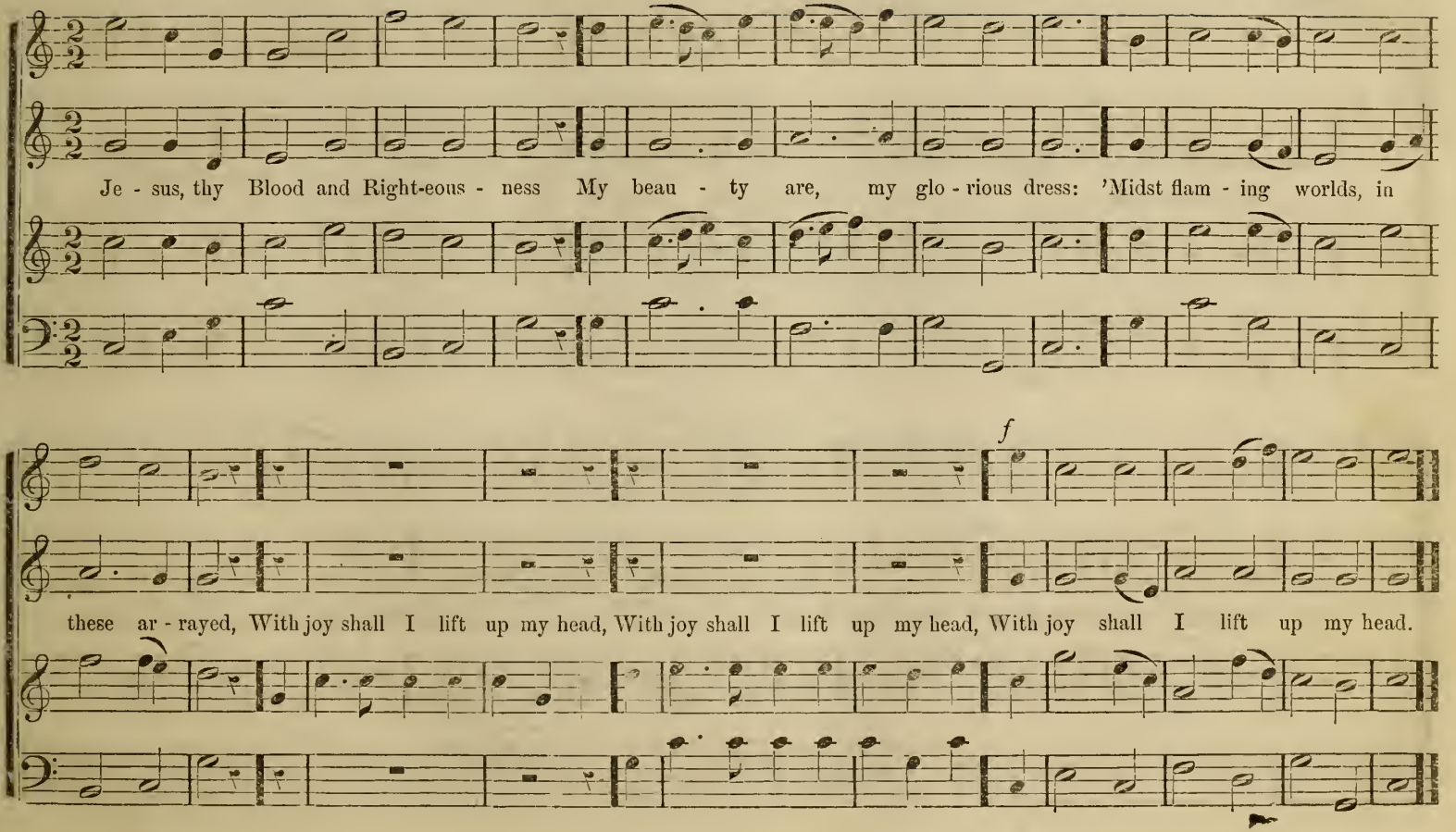

When I sur-vey the wond-rous cross On which the Prince of glo - ry died, My rich- est gain I count but loss, And pour con-tempt on all my pride.

Hebron. L. M.

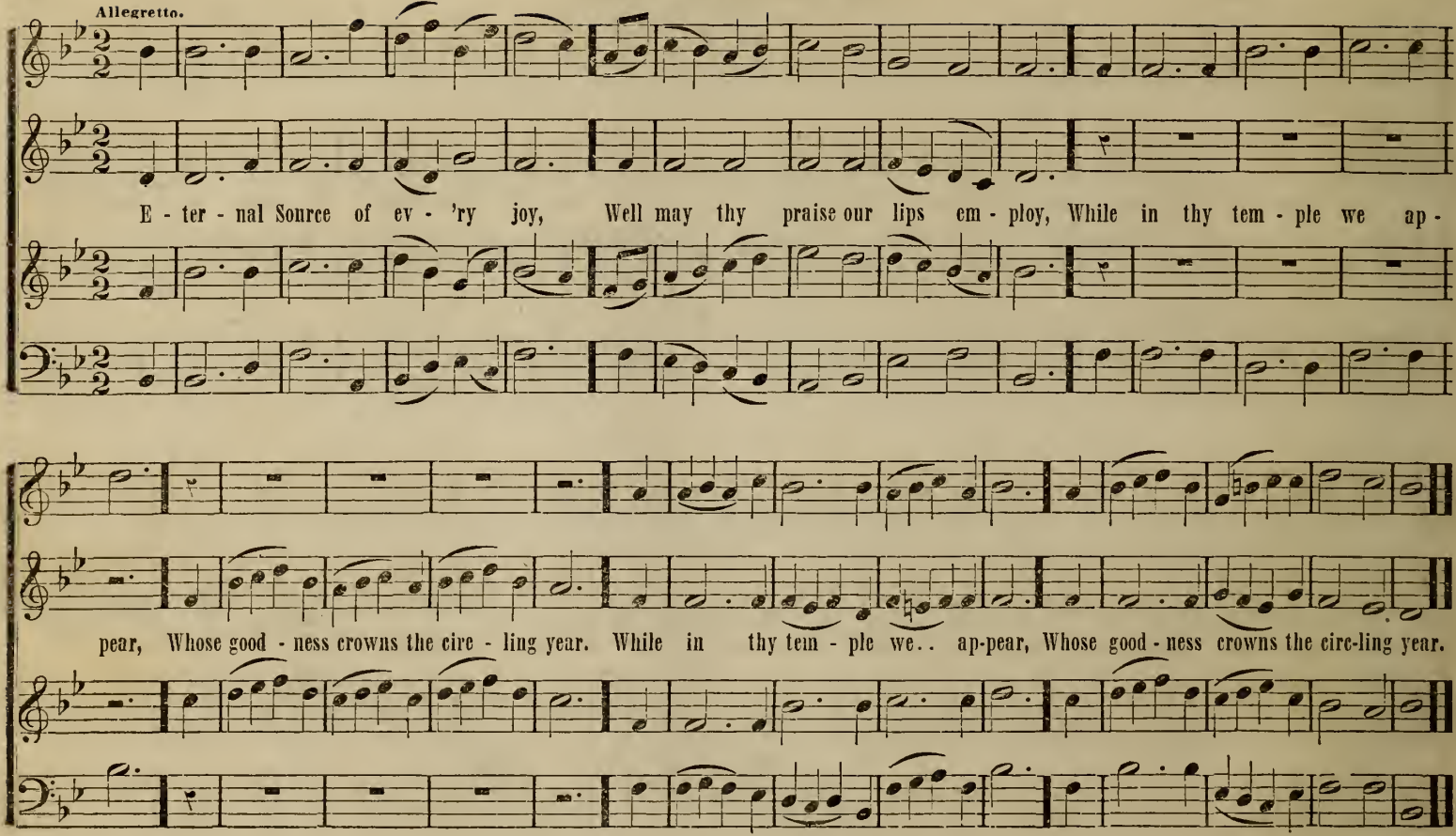


Effingham. L. M.


E - ter - nal, spot - less Lamb of God, Be - fore the world's found - a - tion slain!
Sprin - kle us ev - er with thy blood; O cleanse, and keep us ev - - er clean!


Je - sus, thy Blood and Right-eous - ness My beau - ty are, my glo - rious dress: 'Midst flam - ing worlds, in
f
these ar - rayed, With joy shall I lift up my head, With joy shall I lift up my head, With joy shall I lift up my head.

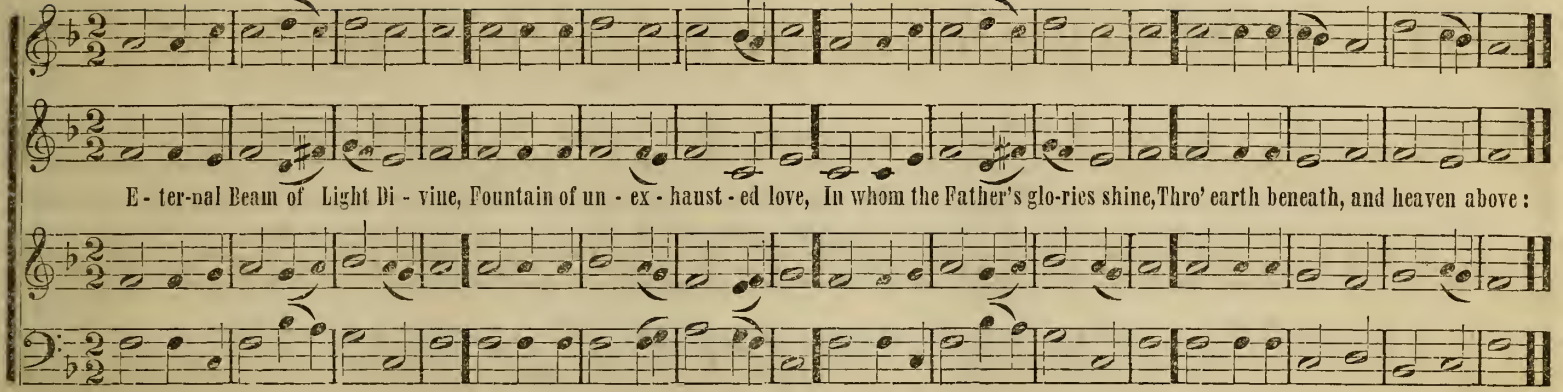
Haydn. L. M.


Allegretto.
E - ter - nal Source of ev - 'ry joy, Well may thy praise our lips em - ploy, While in thy tem - ple we ap -
pear, Whose good - ness crowns the cire - ling year. While in thy tem - ple we.. ap-pear, Whose good - ness crowns the cire-ling year.

HYMN 337.

Hamburg. L. M.

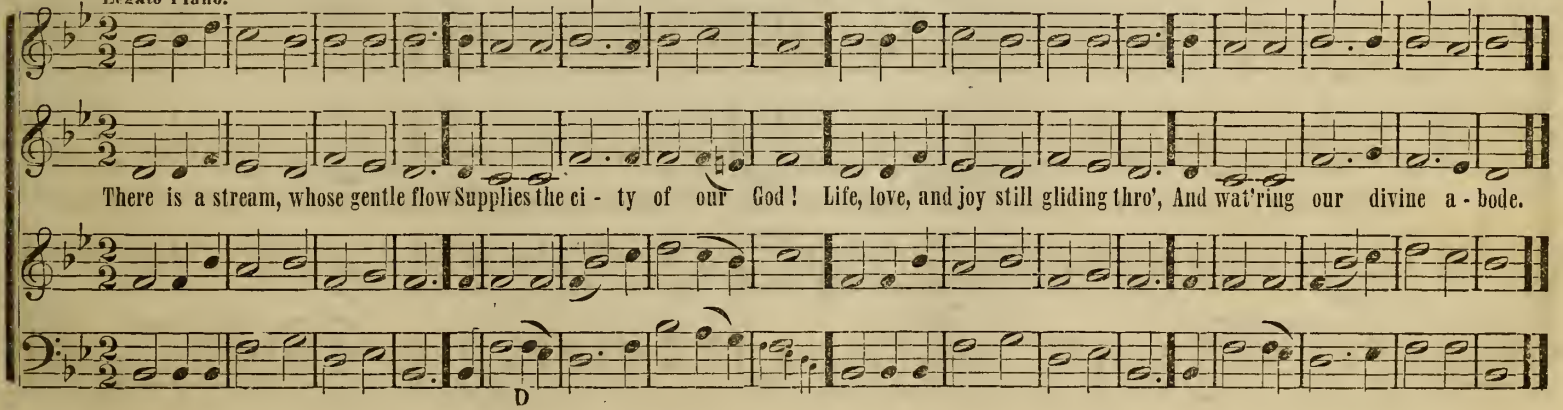
From a Gregorian Chant by Dr. LOWELL MASON.


E - ter-nal Beam of Light Di - vine, Fountain of un - ex - haust - ed love, In whom the Father's glo-ries shine, Thro' earth beneath, and heaven above :

HYMN 678.

Ward. L. M.

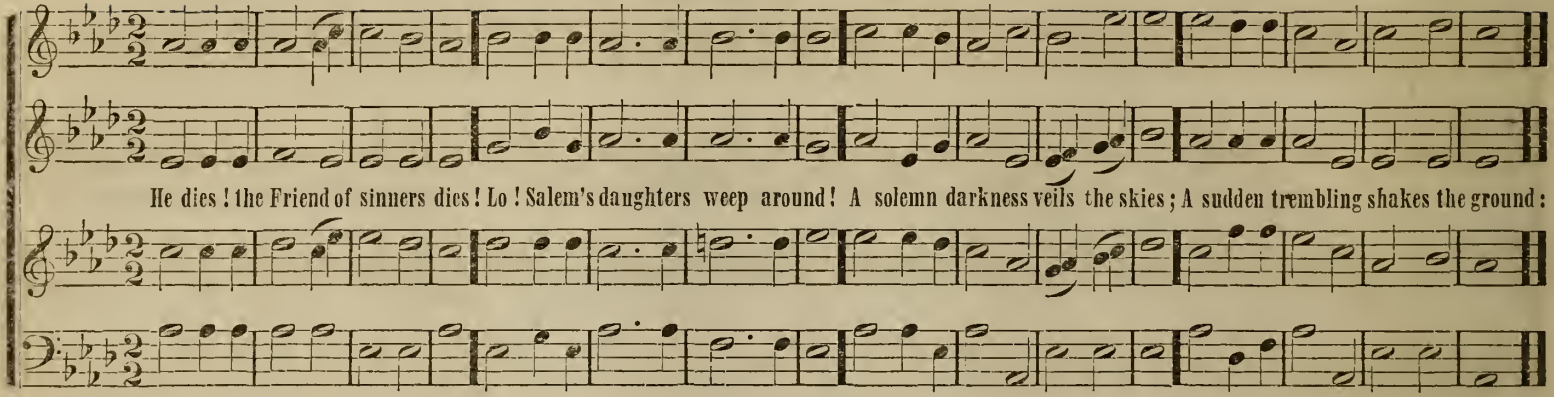
Legato Piano.


There is a stream, whose gentle flow Supplies the ci - ty of our God ! Life, love, and joy still gliding thro', And wat'ring our divine a - bode.
D

HYMN 553.

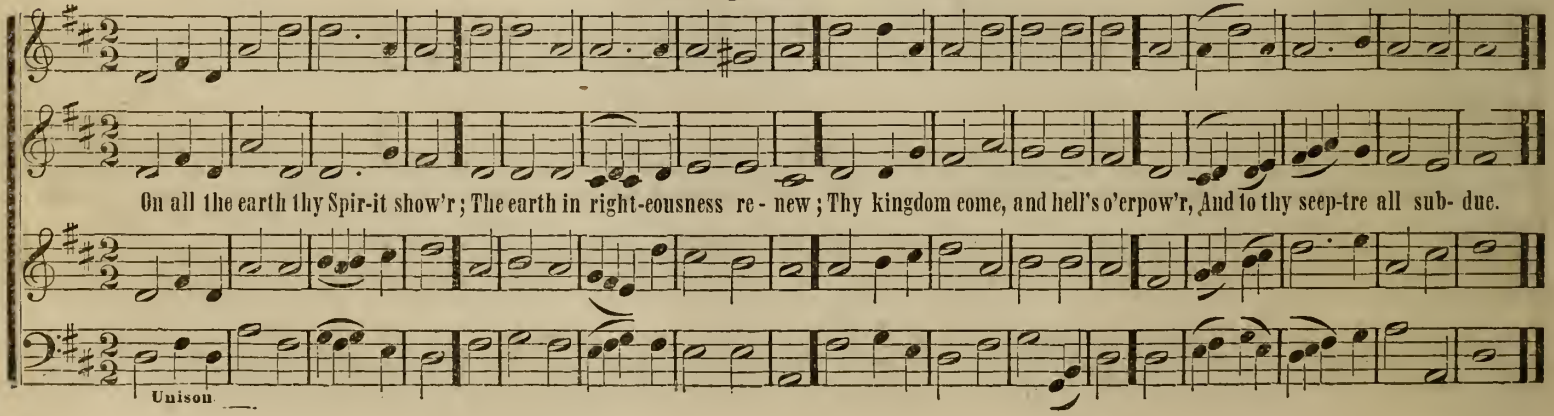
Federal Street. L. M.

H K. OLIVER.

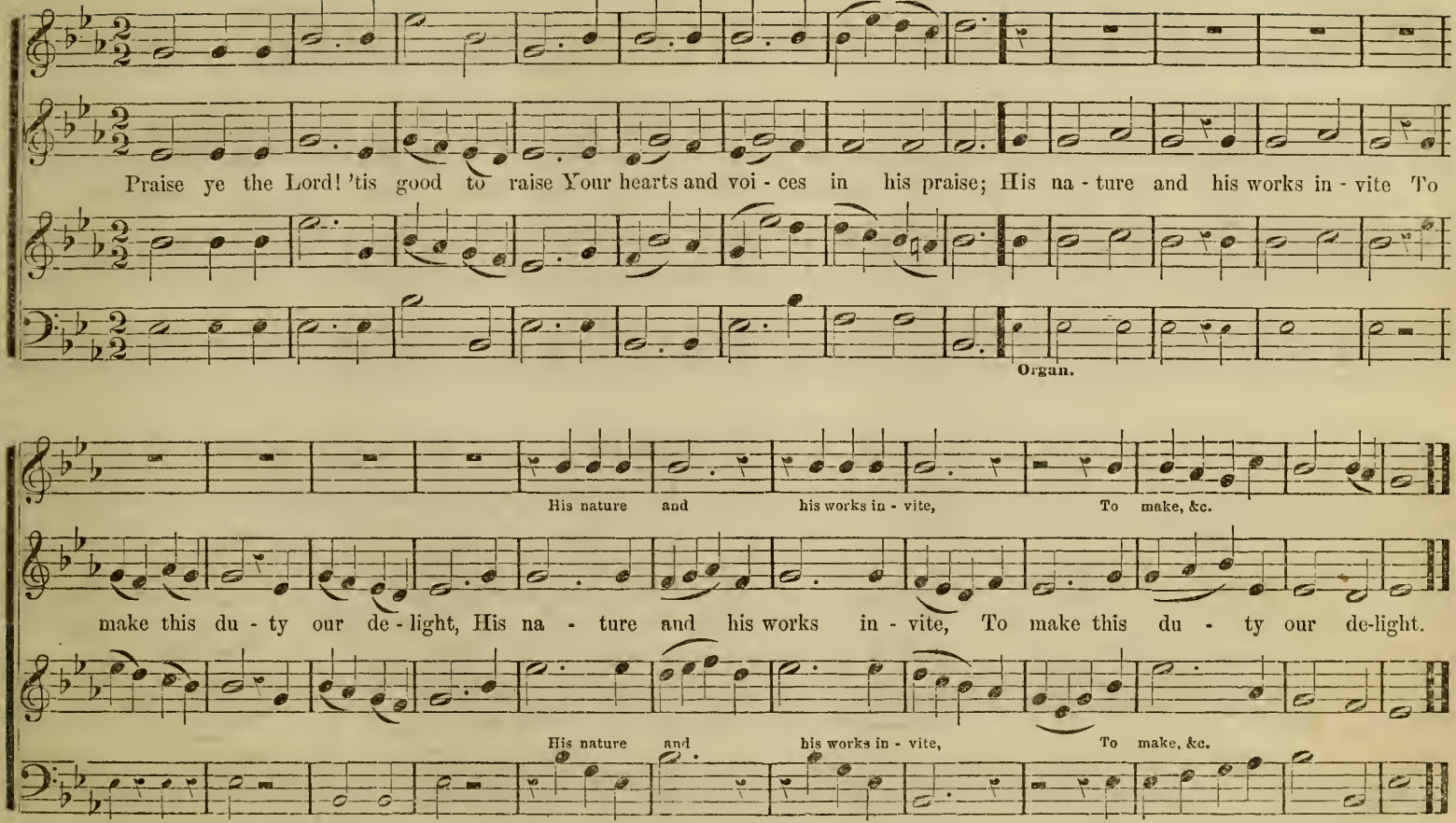

He dies! the Friend of sinners dies! Lo! Salem's daughters weep around! A solemn darkness veils the skies; A sudden trembling shakes the ground:

HYMN 457.

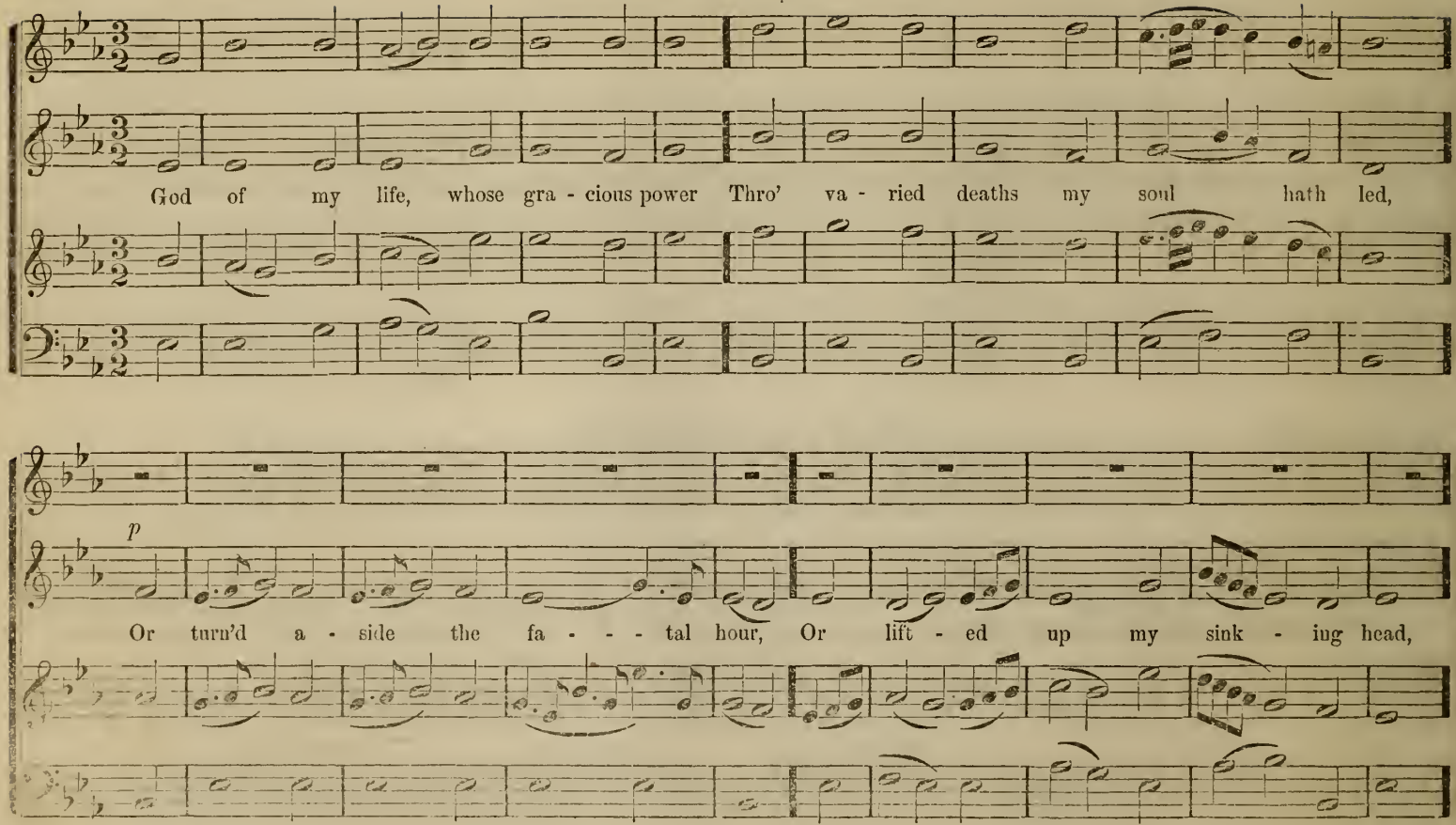
Birmingham. L. M.

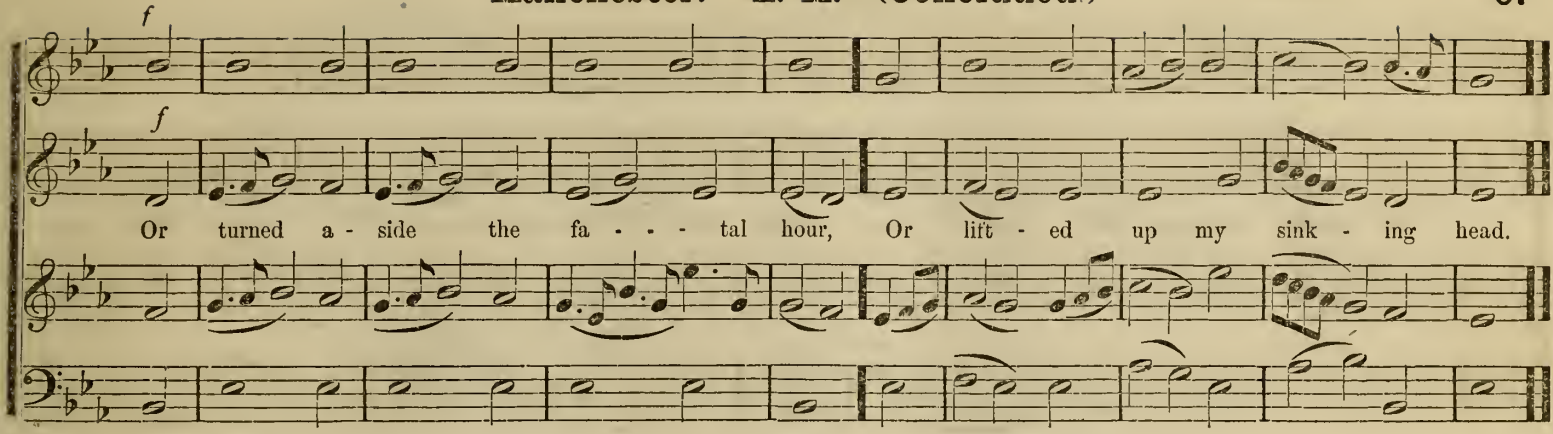
HALL.

On all the earth thy Spir-it show'r; The earth in right-eousness re- new; Thy kingdom come, and hell's o'erpow'r, And to thy seep-tre all sub- due.
Unison

Perseverance. L. M.


Praise ye the Lord! 'tis good to raise Your hearts and voi - ces in his praise; His na - ture and his works in - vite To
Organ.
His nature and his works in - vite, To make, &c.
make this du - ty our de - light, His na - ture and his works in - vite, To make this du - ty our de-light.
His nature and his works in - vite, To make, &c.

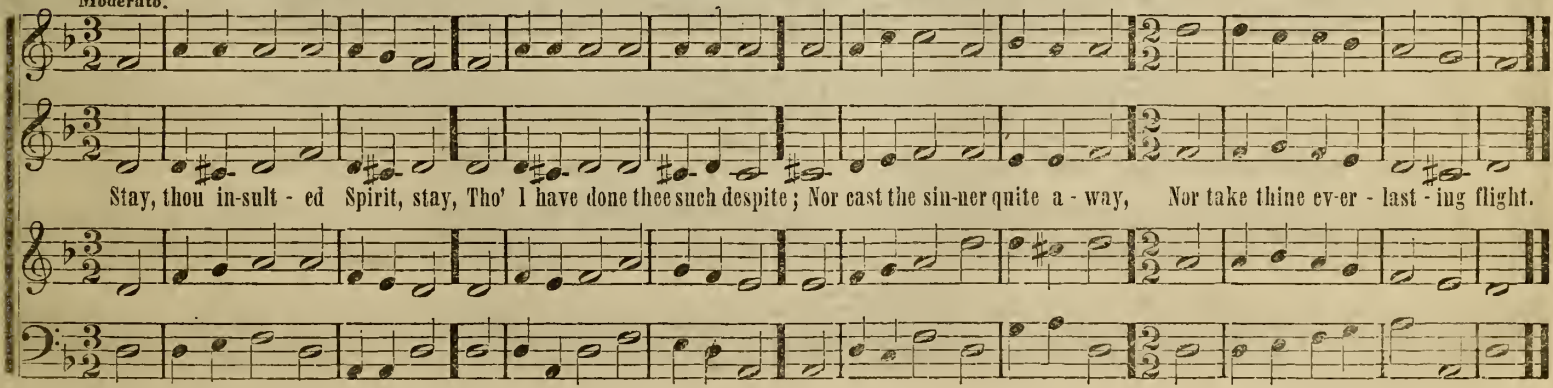
Manchester. L. M.

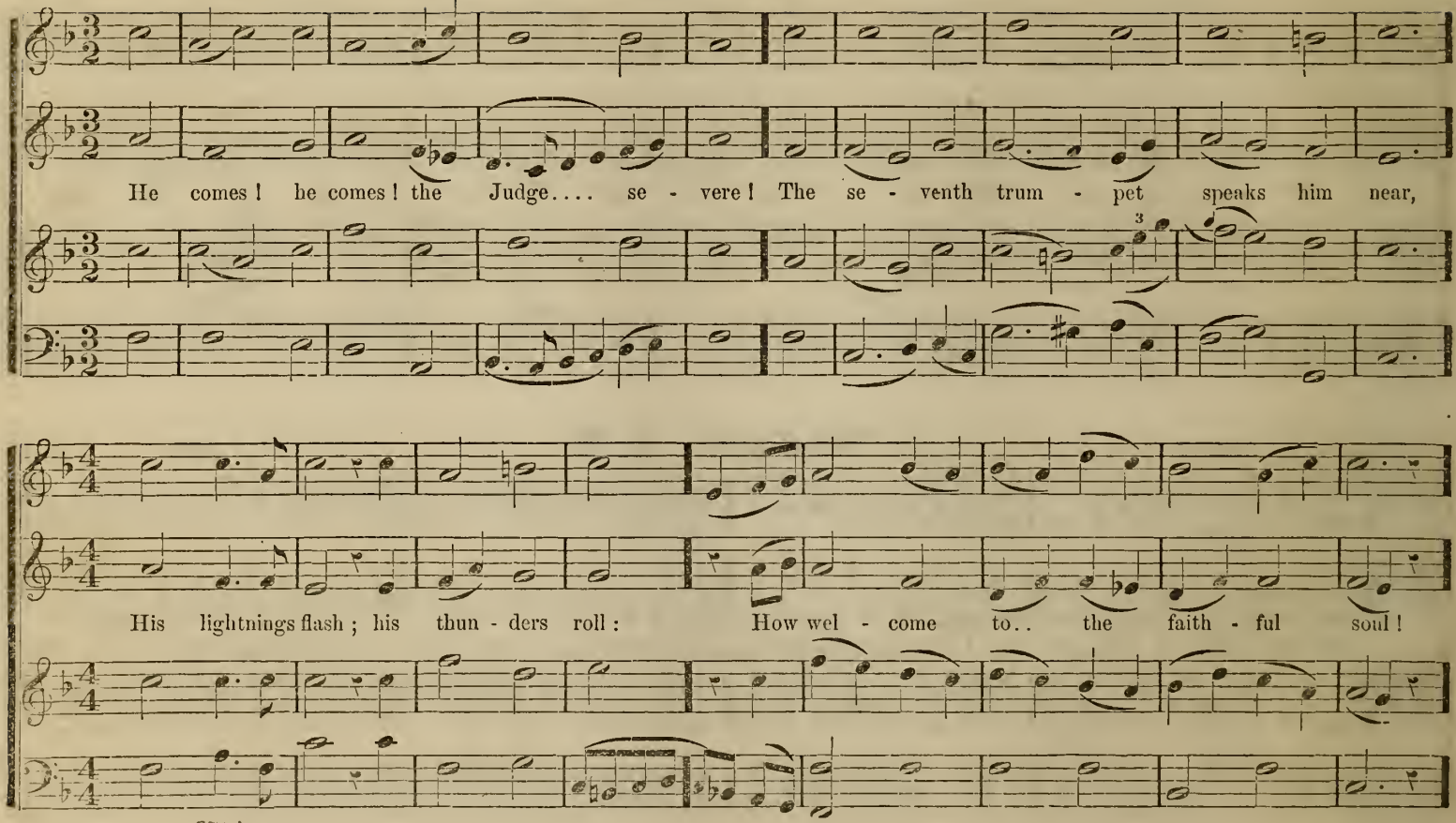

God of my life, whose gra - cious power Thro' va - ried deaths my soul hath led,
p
Or turn'd a - side the fa - - - tal hour, Or lift - ed up my sink - ing head,

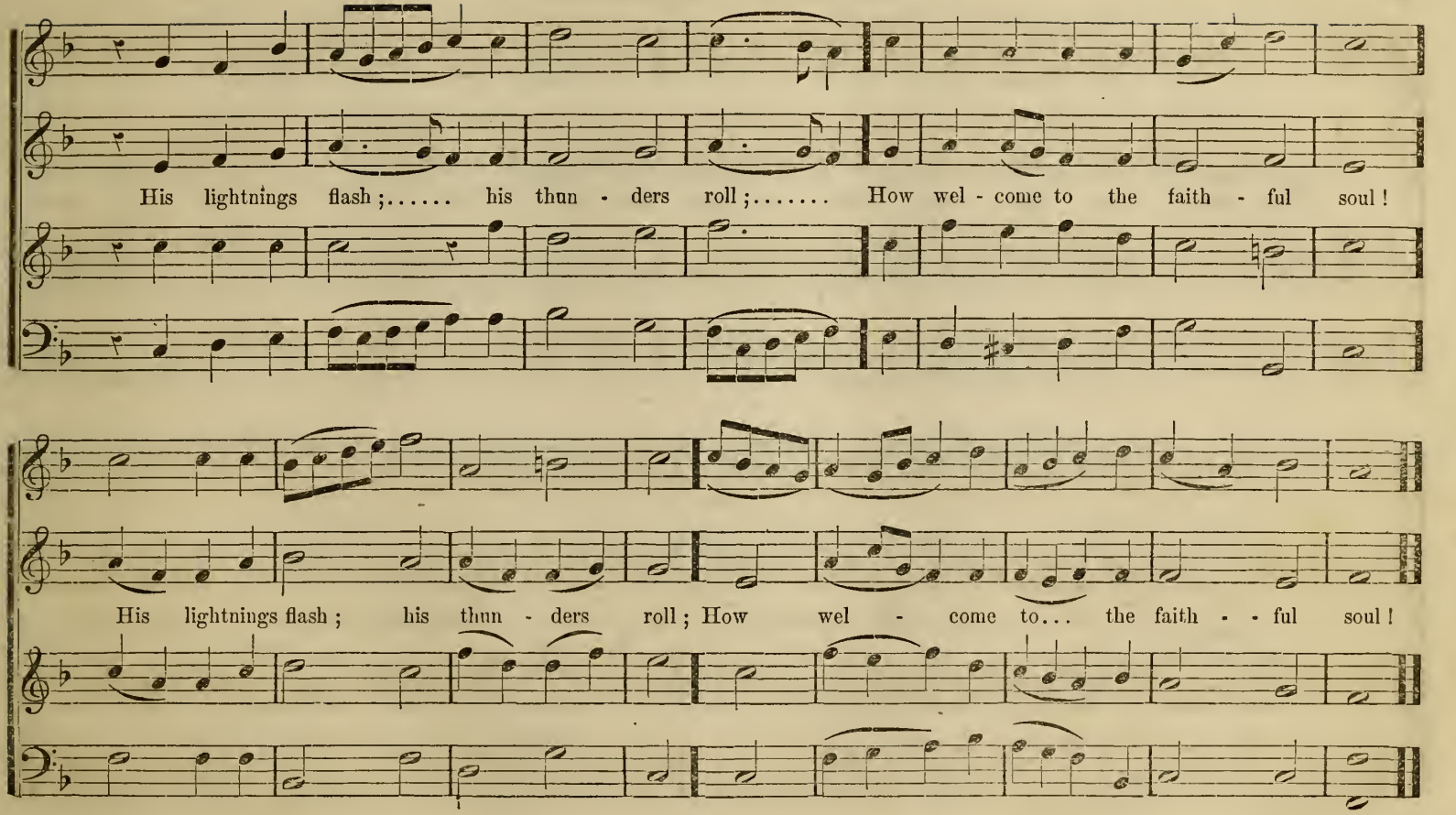


Windham. L. M.

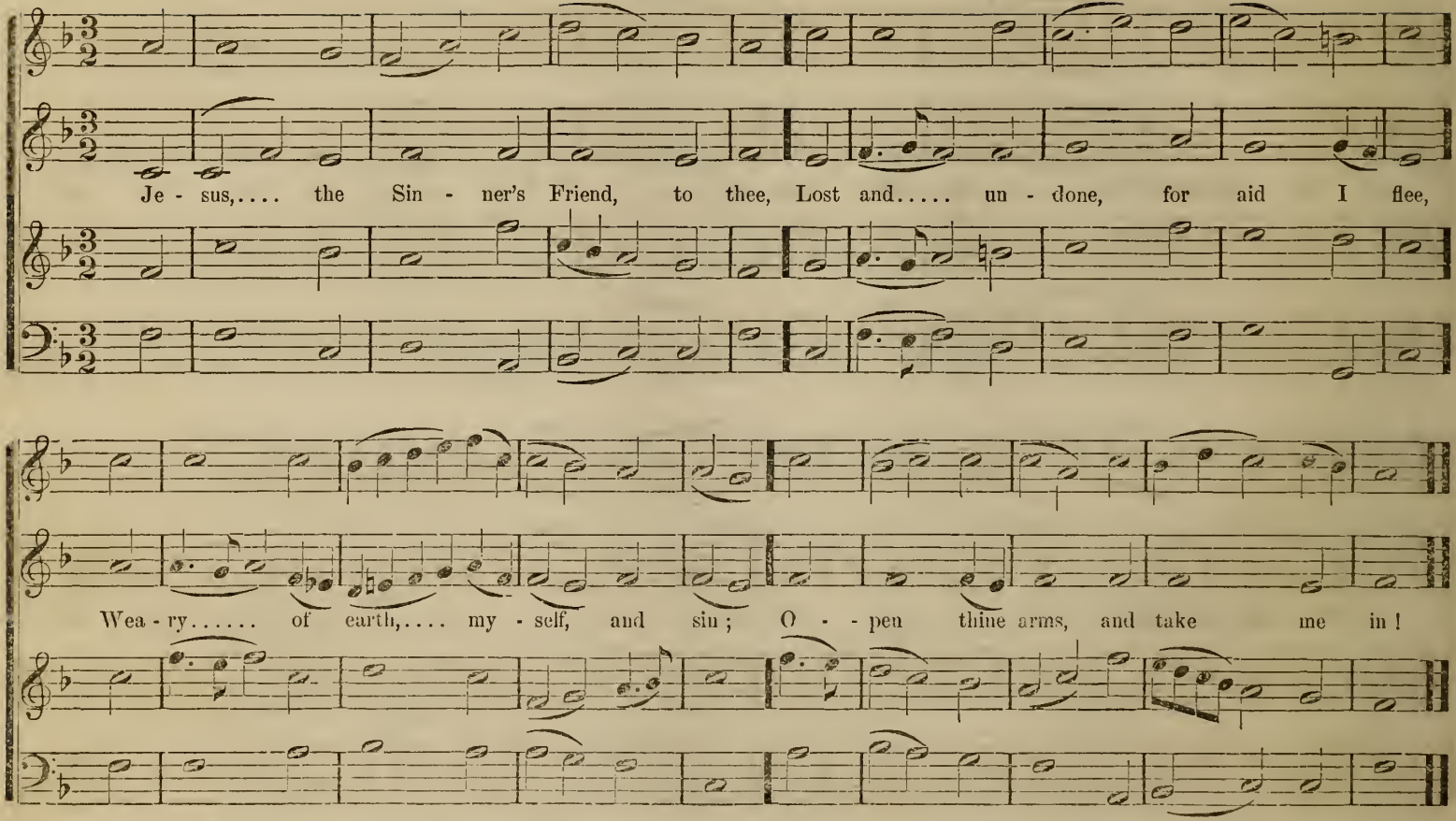
HYMN 161.

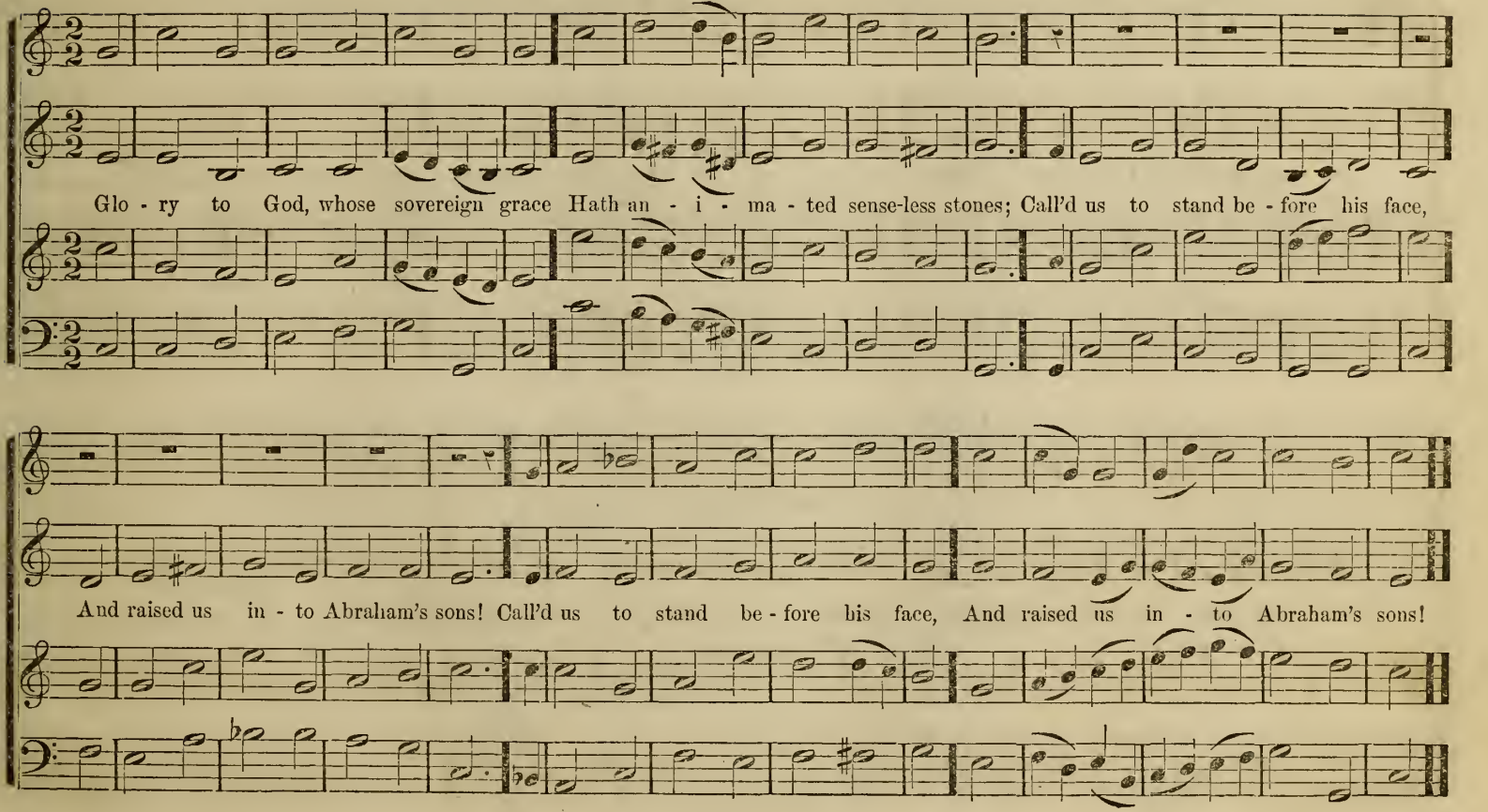

Moderato.
READ.
Stay, thou in-sult - ed Spirit, stay, Tho' I have done thee such despite; Nor cast the sin-ner quite a - way, Nor take thine ev-er - last - ing flight.

Judgment. L. M.

He comes! he comes! the Judge.... se - vere! The se - venth trum - pet speaks him near,
His lightnings flash; his thun - ders roll: How wel - come to.. the faith - ful soul!

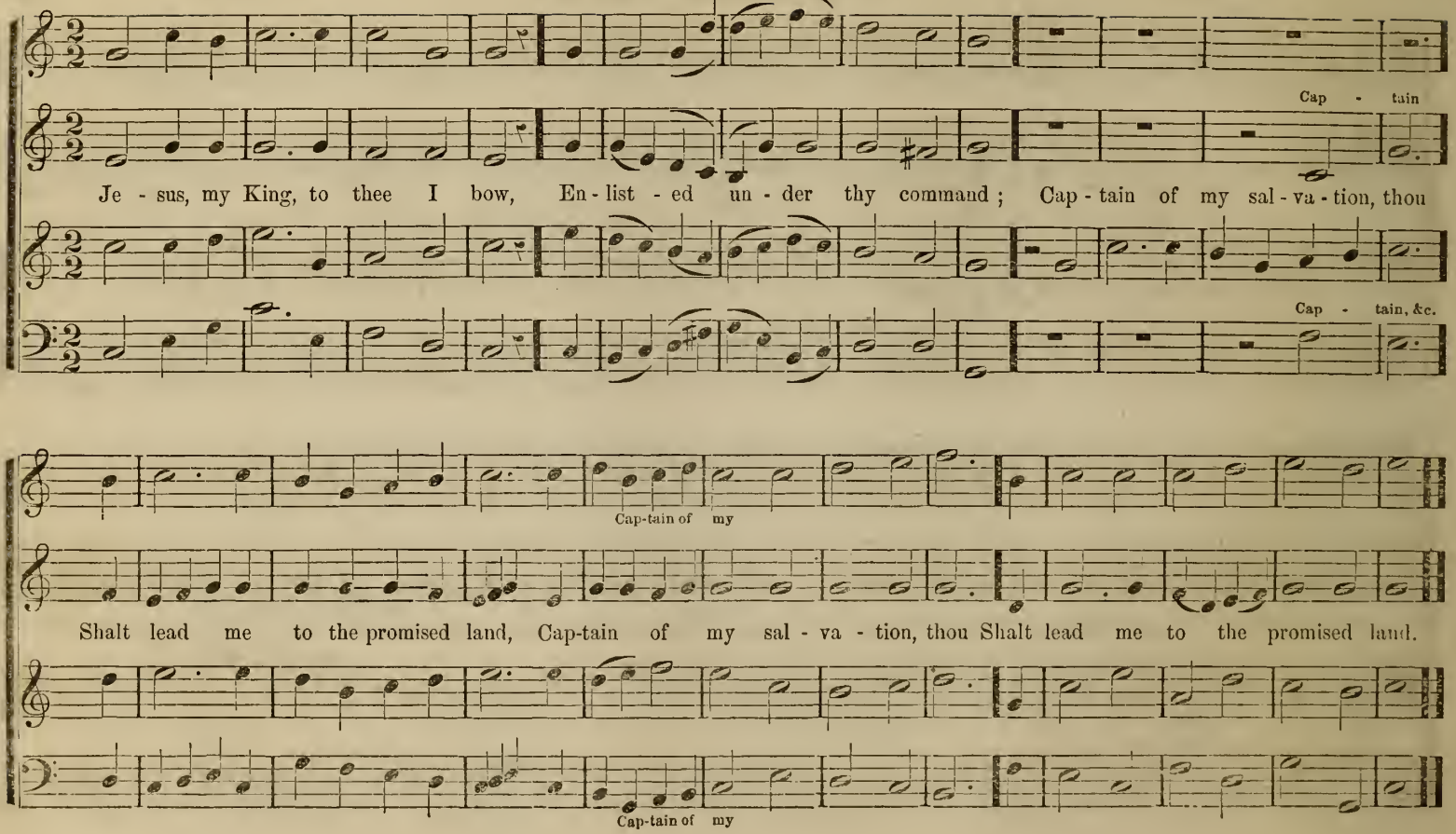

His lightnings flash ;..... his thun - ders roll ;..... How wel - come to the faith - ful soul !
His lightnings flash ; his thun - ders roll ; How wel - come to... the faith - - ful soul !

Sandbach. L. M.

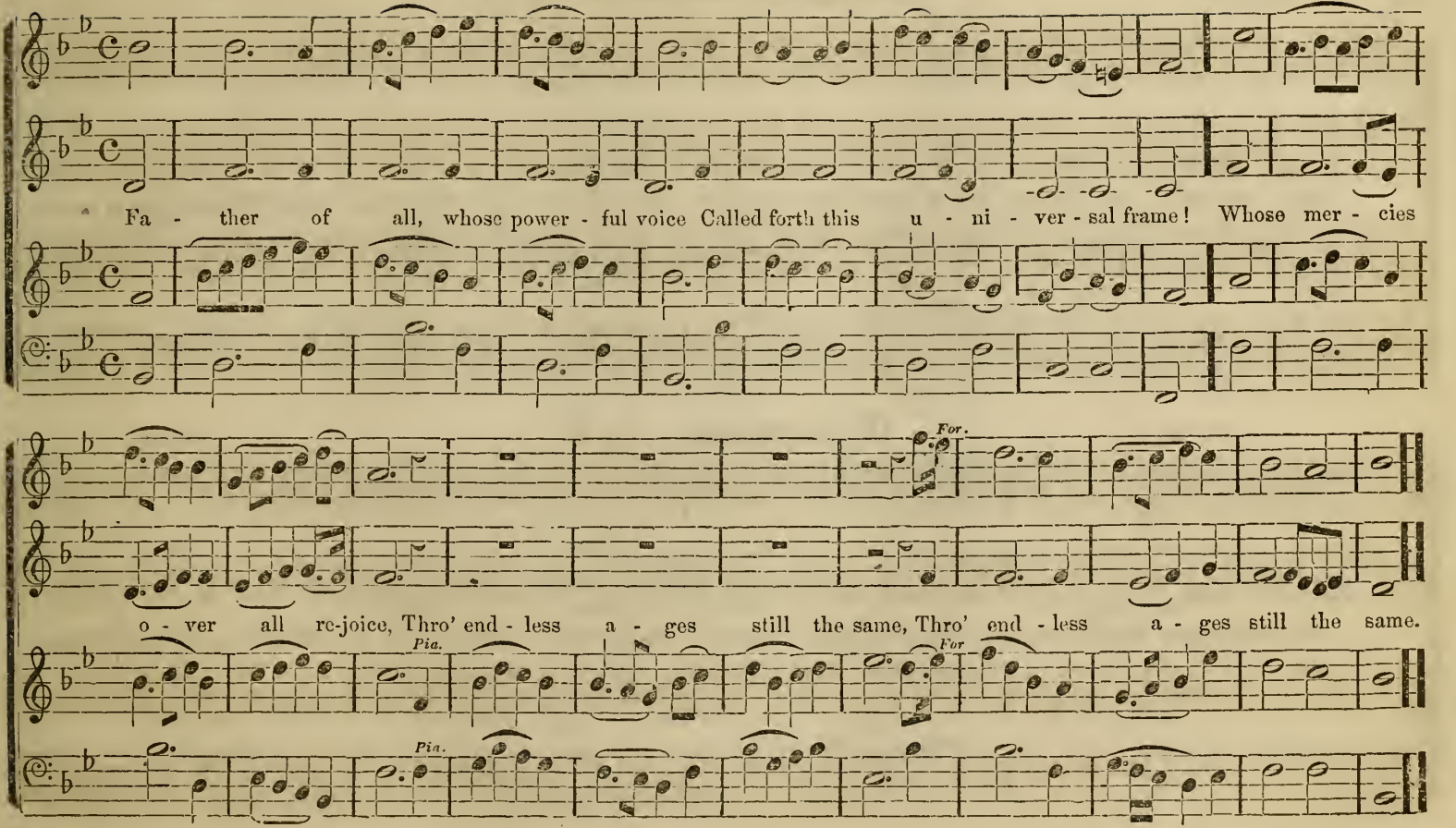

Je - sus,.... the Sin - ner's Friend, to thee, Lost and..... un - done, for aid I flee,
Wea - ry..... of earth,.... my - self, and sin; O - - pen thine arms, and take me in!


Glo - ry to God, whose sovereign grace Hath an - i - ma - ted sense-less stones; Call'd us to stand be - fore his face,
And raised us in - to Abraham's sons! Call'd us to stand be - fore his face, And raised us in - to Abraham's sons!

Triumph. L. M.

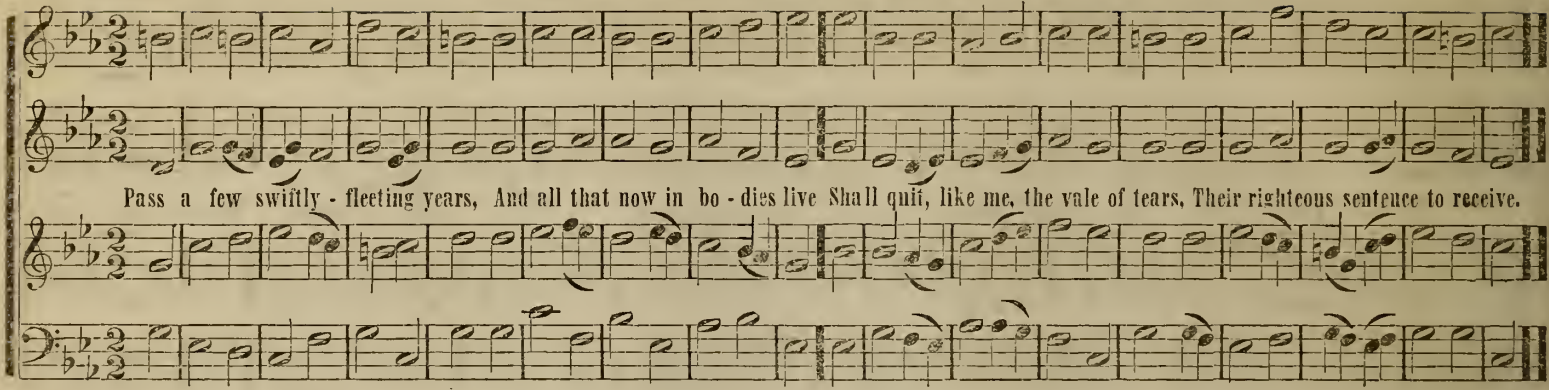

Cap - tain
Je - sus, my King, to thee I bow, En - list - ed un - der thy command; Cap - tain of my sal - va - tion, thou
Cap - tain, &c.
Cap-tain of my
Shalt lead me to the promised land, Cap-tain of my sal - va - tion, thou Shalt lead me to the promised land.
Cap-tain of my

Devotion. L. M.


Fa - ther of all, whose power - ful voice Called forth this u - ni - ver - sal frame! Whose mer - cies
For.
o - ver all re-joice, Thro' end - less a - ges still the same, Thro' end - less a - ges still the same.
Pia.
For
Pia.

HYMN 47.

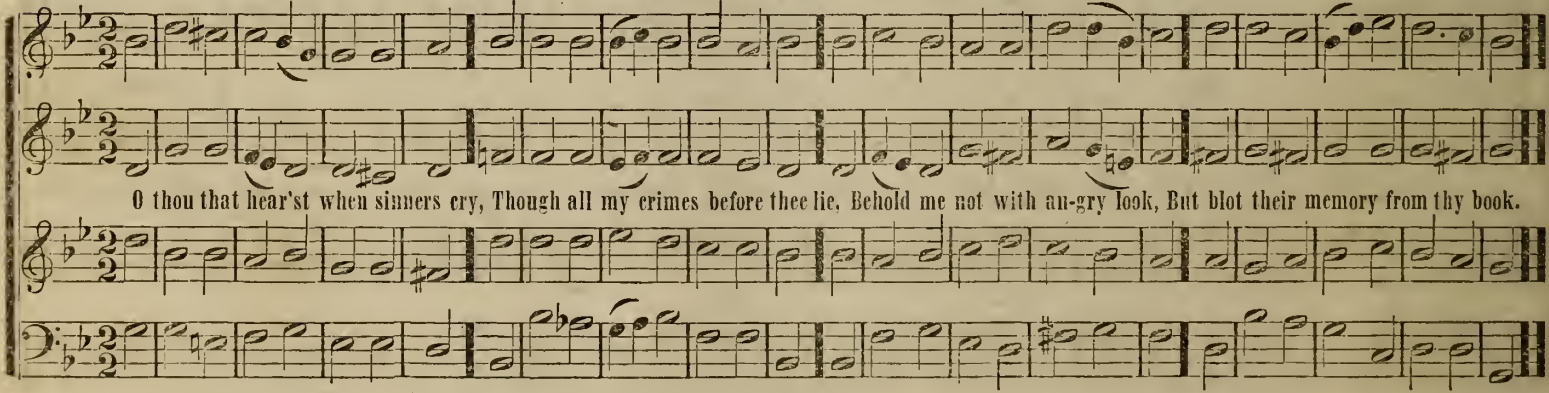
Newington Greene. L. M


Pass a few swiftly - fleeting years, And all that now in bo - dies live Shall quit, like me, the vale of tears, Their righteous sentence to receive.

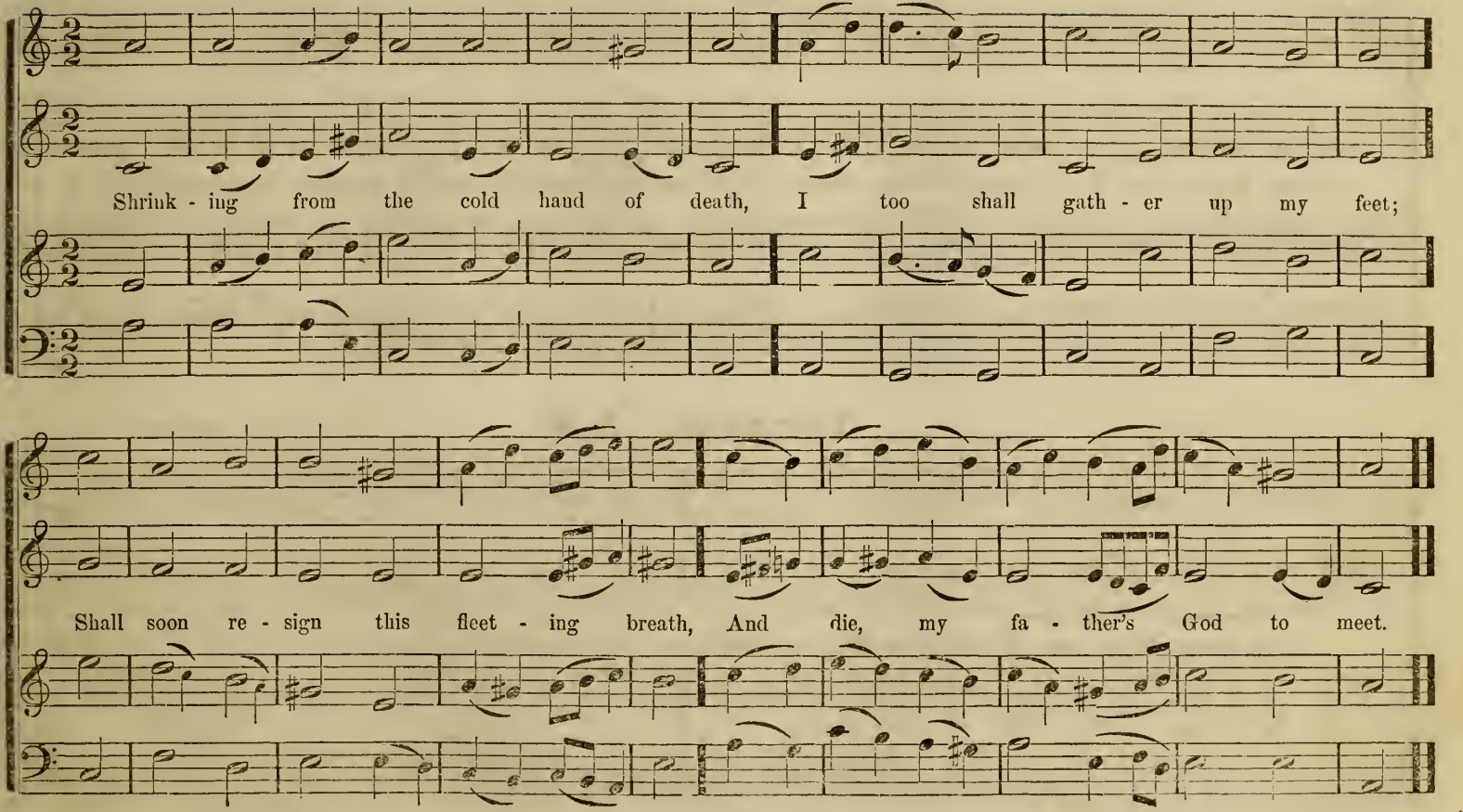
HYMN 659.

Gethsemane. L. M.

GRAUN.

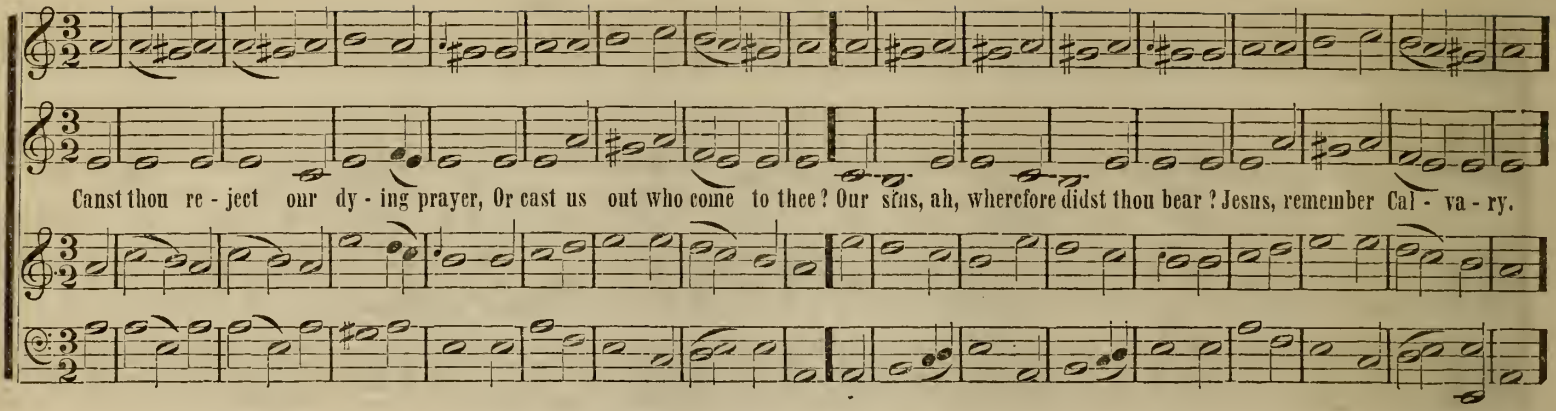

O thou that hear'st when sinners cry, Though all my crimes before thee lie, Behold me not with an-gry look, But blot their memory from thy book.

Complaint. L. M.


Shrink - ing from the cold hand of death, I too shall gath - er up my feet;
Shall soon re - sign this fleet - ing breath, And die, my fa - ther's God to meet.

Munich. L. M.

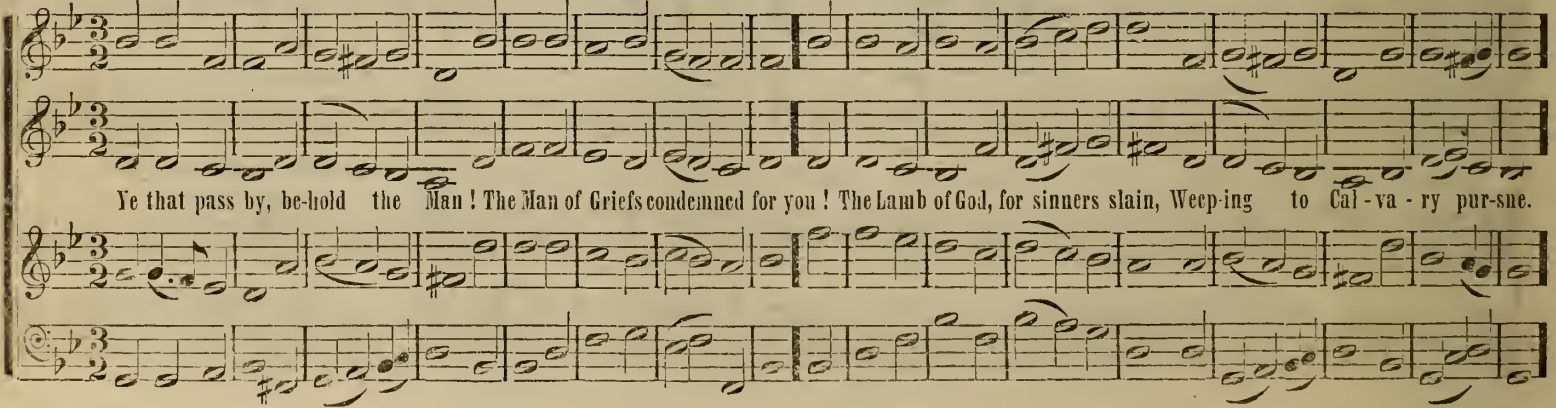
German Choral.


Canst thou re - ject our dy - ing prayer, Or cast us out who come to thee? Our sins, ah, wherefore didst thou bear? Jesus, remember Cal - va - ry.

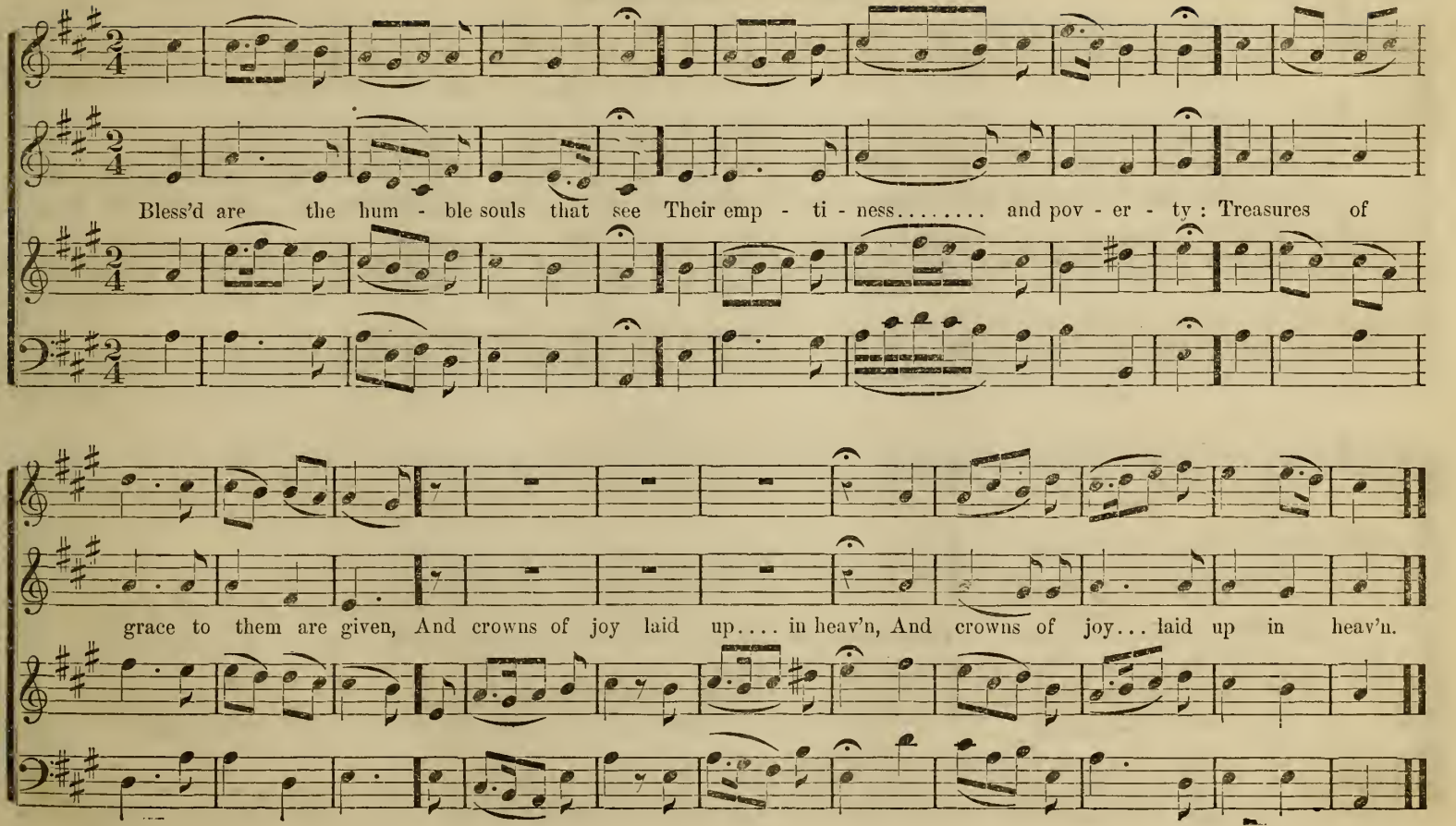
HYMN 24.

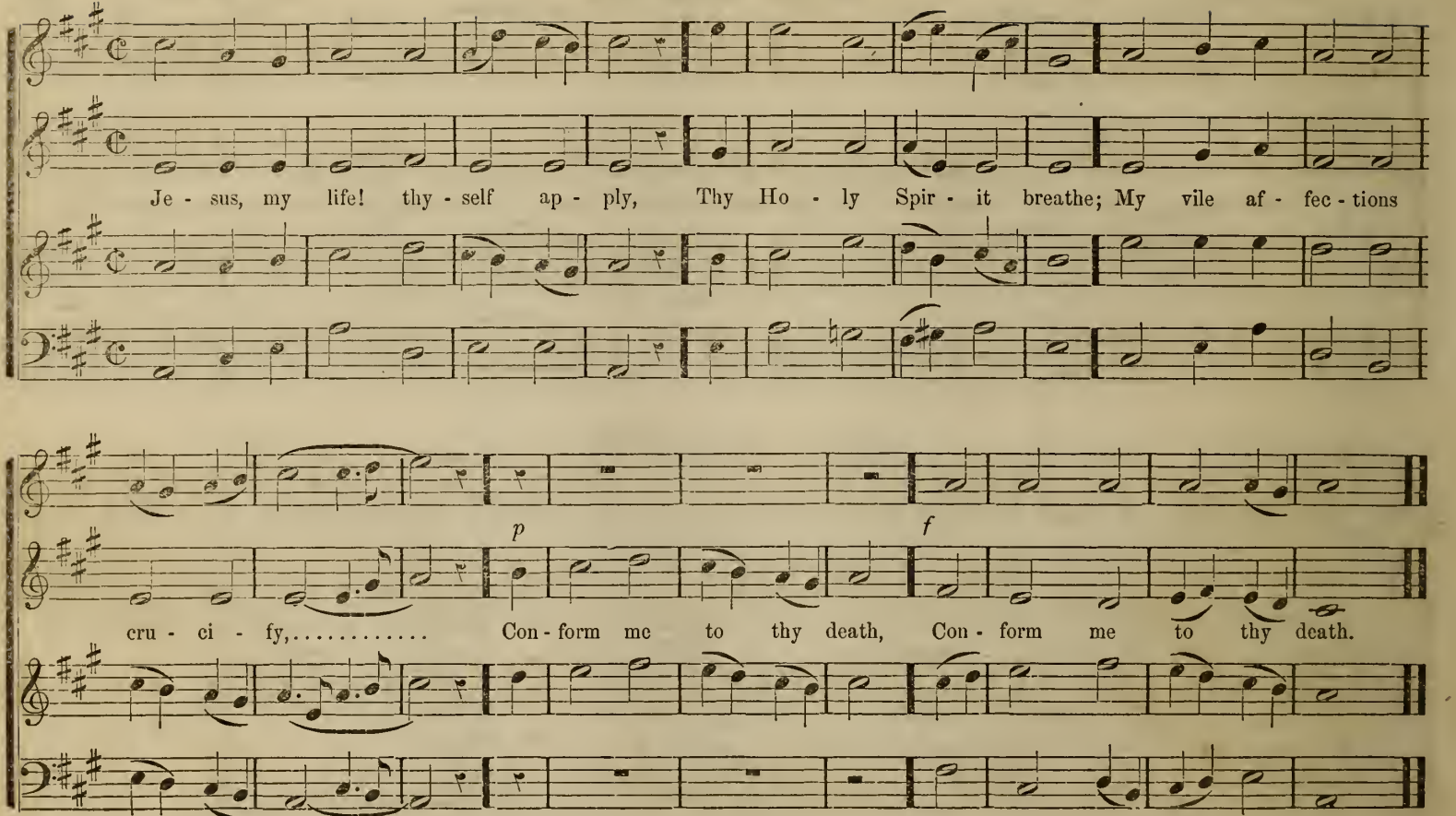
Uffingham. L. M.

JER. CLARK.

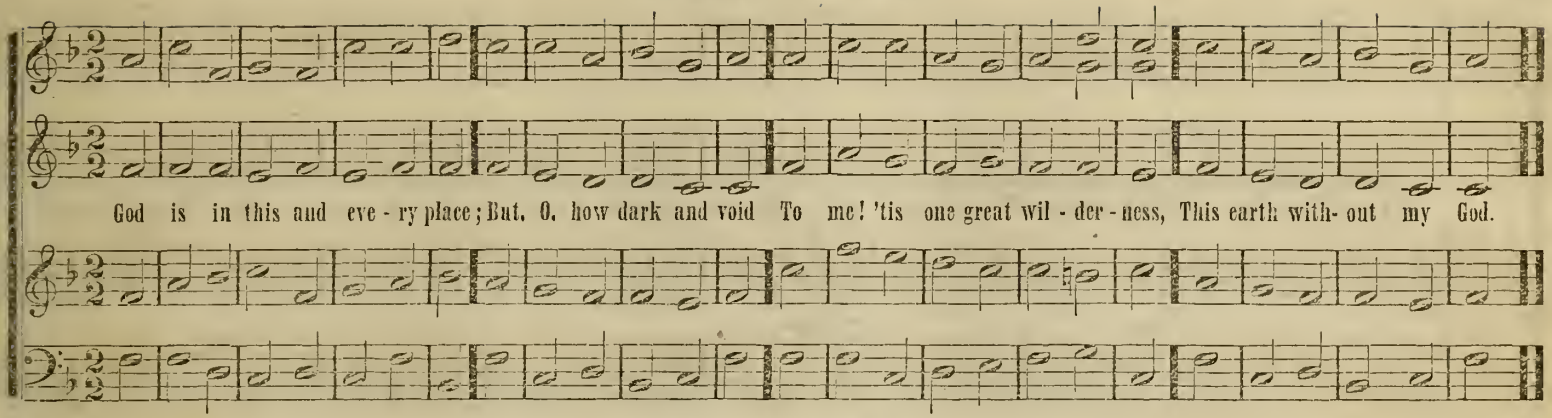

Ye that pass by, be-hold the Man! The Man of Griefs condemned for you! The Lamb of God, for sinners slain, Weep-ing to Cal - va - ry pur-sue.

Wexford. L. M.

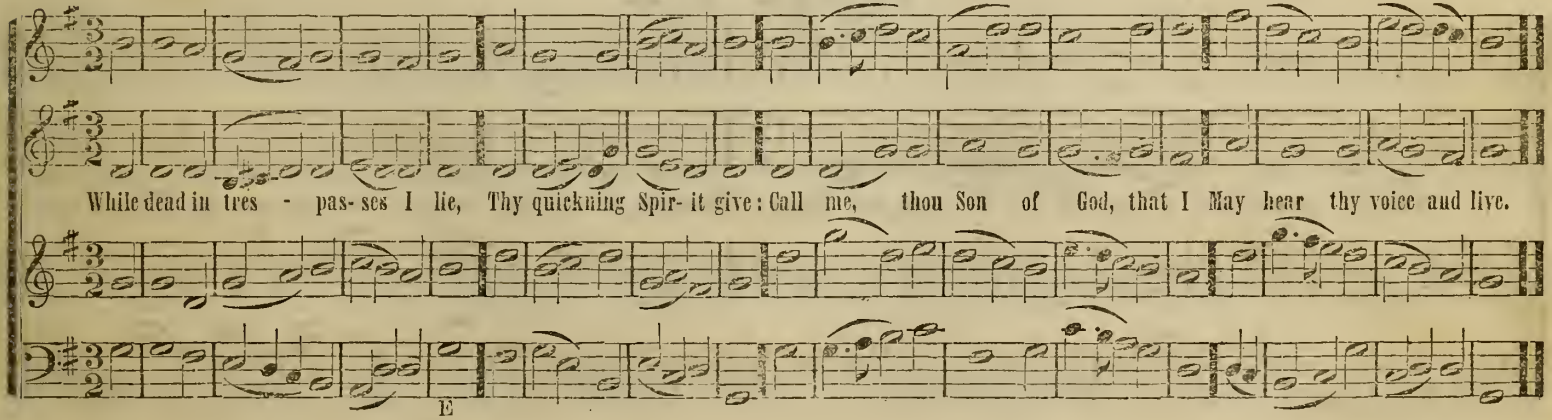

Bless'd are the hum - ble souls that see Their emp - ti - ness..... and pov - er - ty : Treasures of
grace to them are given, And crowns of joy laid up.... in heav'n, And crowns of joy... laid up in heav'n.


Je - sus, my life! thy - self ap - ply, Thy Ho - ly Spir - it breathe; My vile af - fec - tions
p
f
cru - ci - fy,..... Con - form me to thy death, Con - form me to thy death.

Dundee. C. M.

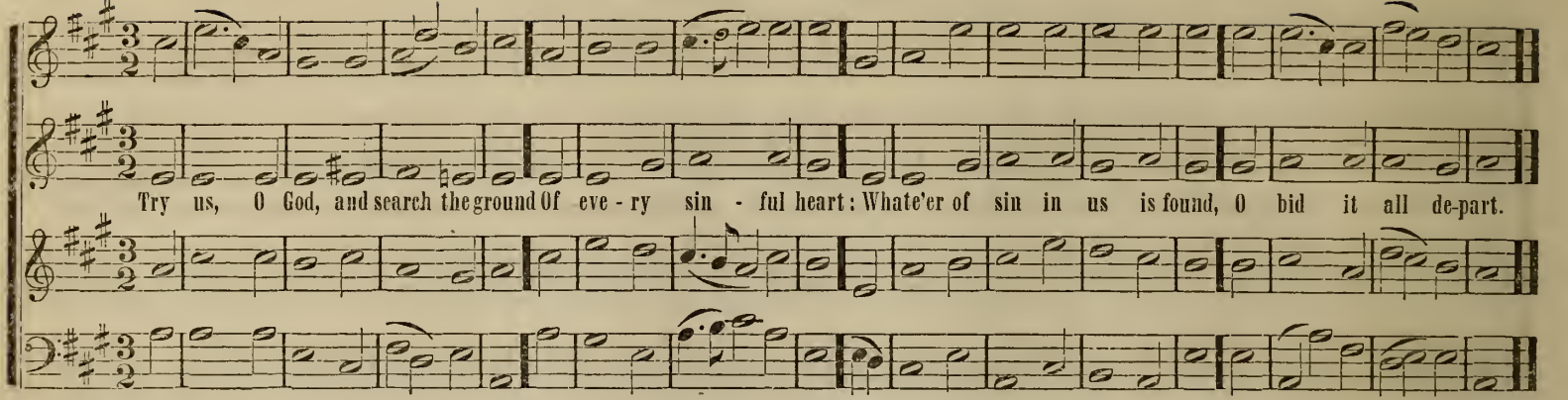


Irish. C. M.



HYMN 503.

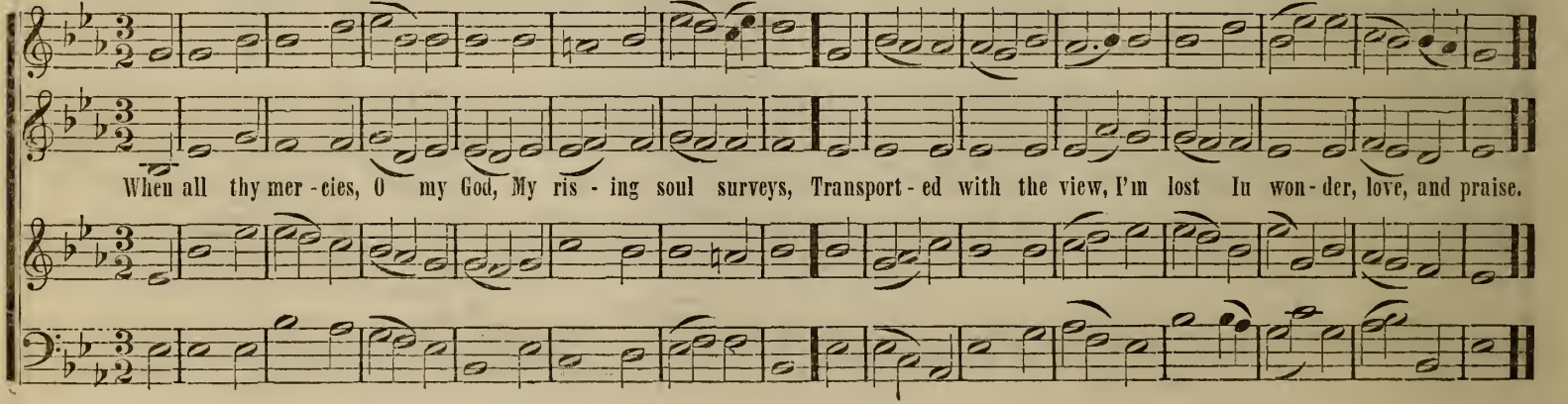
Barby. C. M.



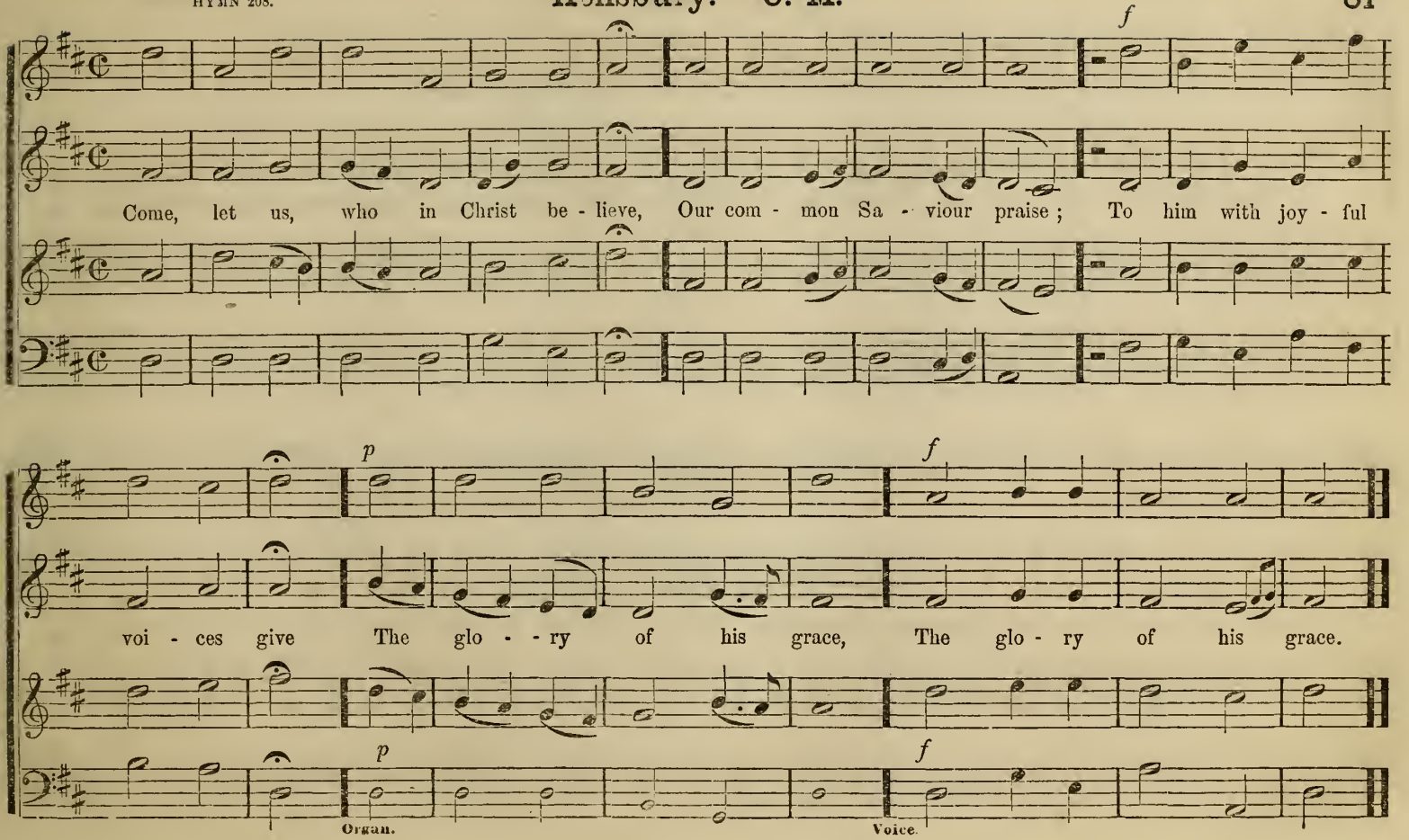
HYMN 592.

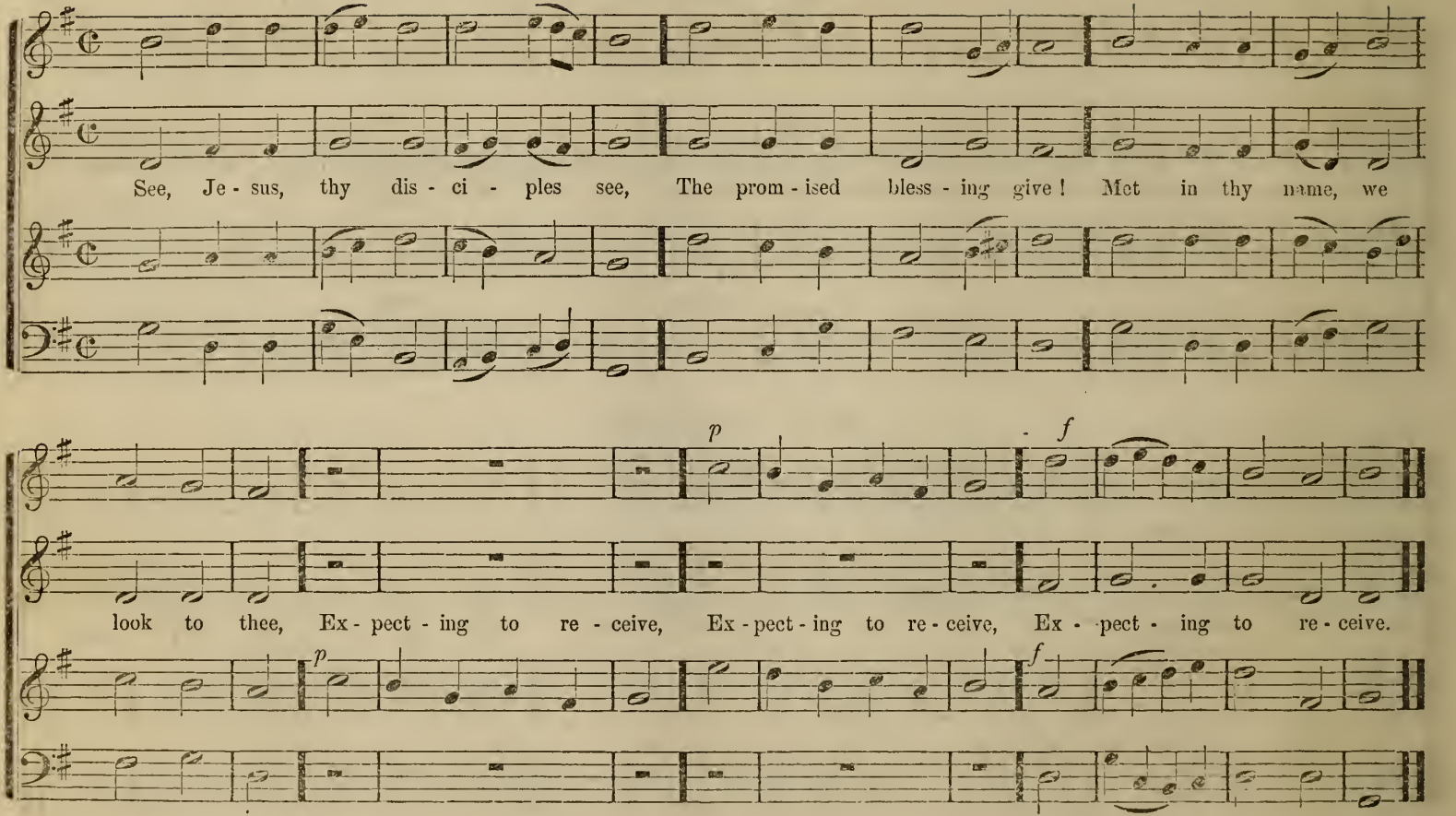
Abridge. C. M.

ISAAC SMITH.

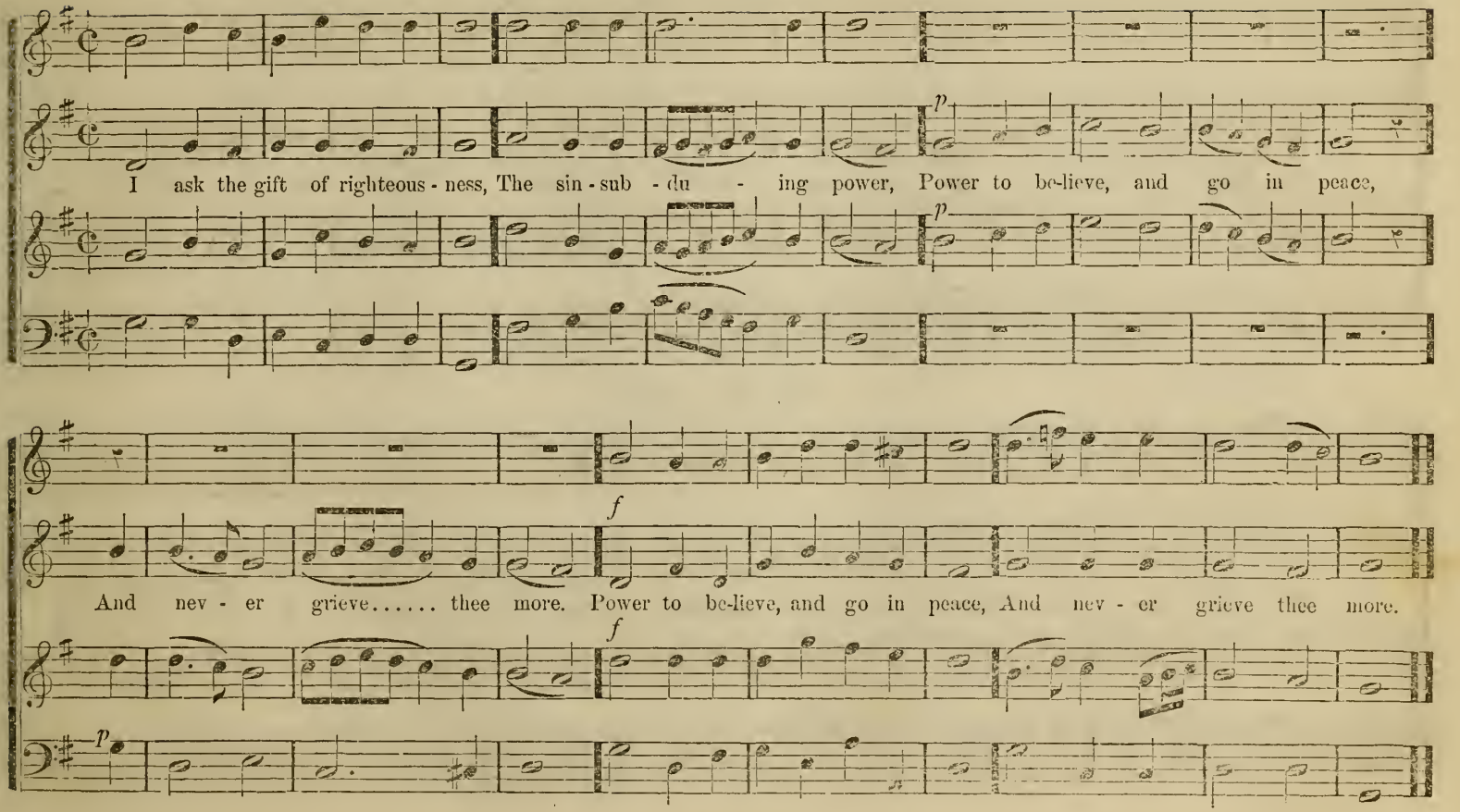


Hensbury. C. M.


f
Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise; To him with joy - ful
p
f
voi - ces give The glo - - ry of his grace, The glo - ry of his grace.
p
f
Organ.
Voice.

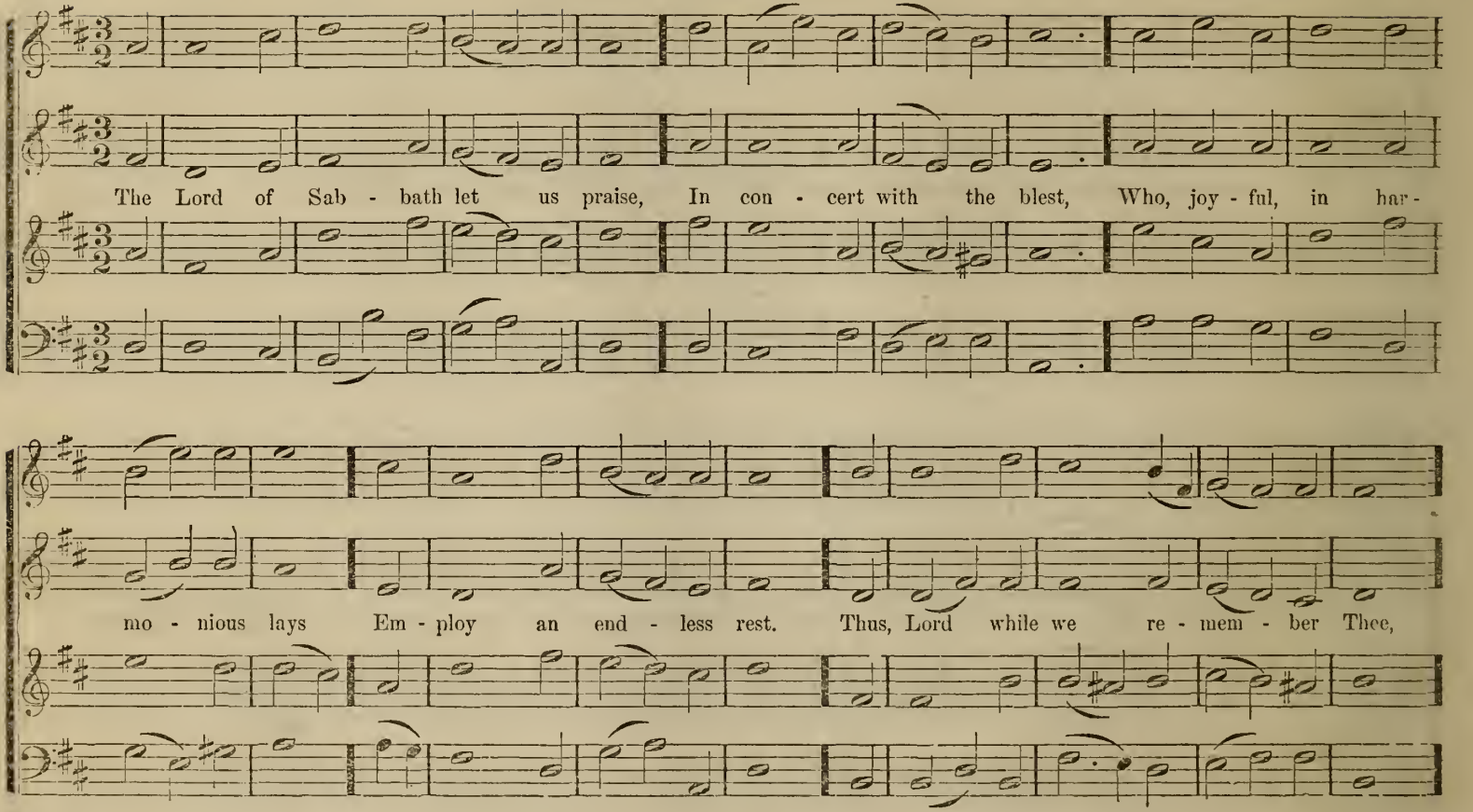

See, Je - sus, thy dis - ci - ples see, The prom - ised bless - ing give! Met in thy name, we
p
f
look to thee, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive, Ex - pect - ing to re - ceive.
p
f

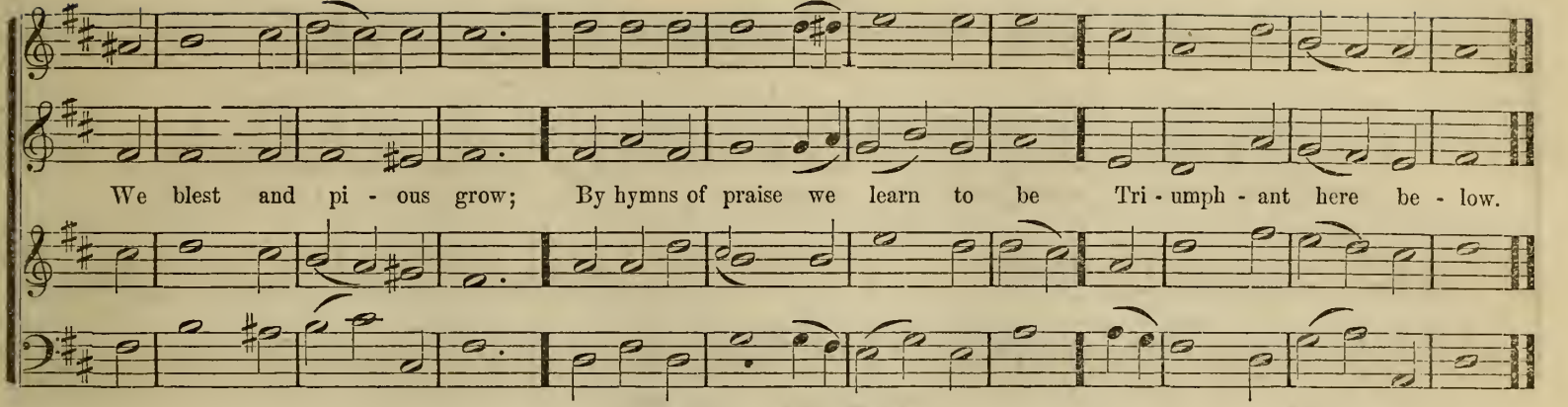
Suffolk. C. M.


p
I ask the gift of righteous - ness, The sin - sub - du - ing power, Power to be-lieve, and go in peace,
p
f
And nev - er grieve..... thee more. Power to be-lieve, and go in peace, And nev - er grieve thee more.
f
p

St. Matthews. C. M.

DR. CROFT.

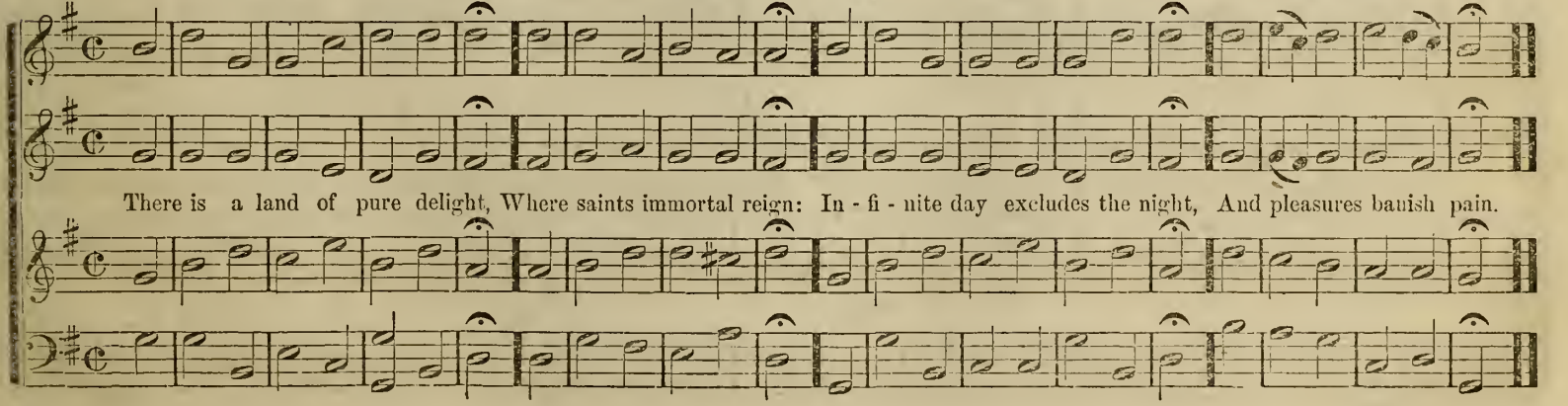

The Lord of Sab - bath let us praise, In con - cert with the blest, Who, joy - ful, in har -
mo - nious lays Em - ploy an end - less rest. Thus, Lord while we re - mem - ber Thee,



HYMN 728.

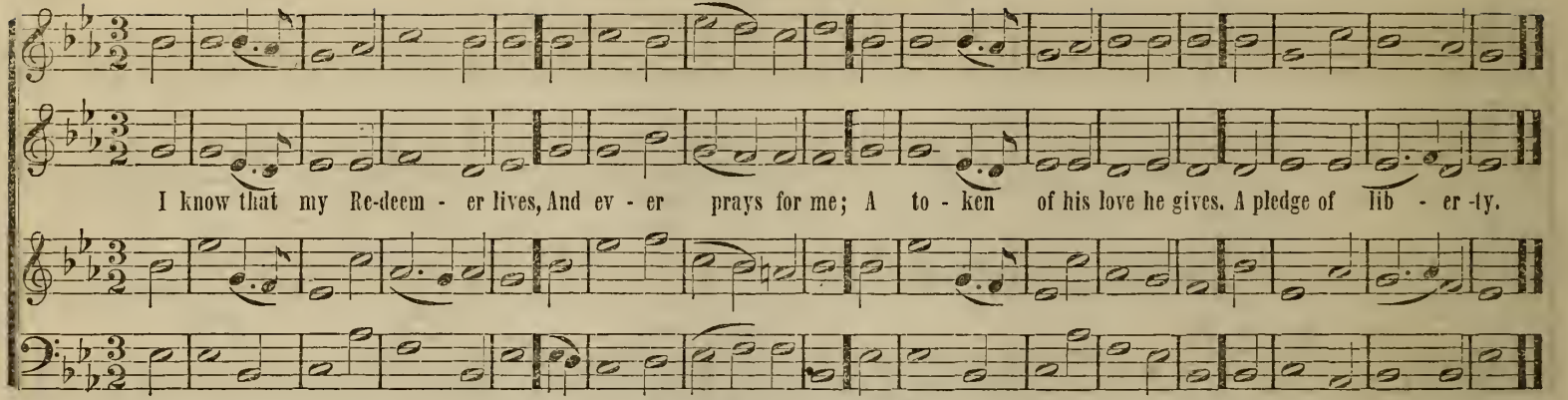
York. C. M.

JOHN MILTON.
(Father of the Poet.)



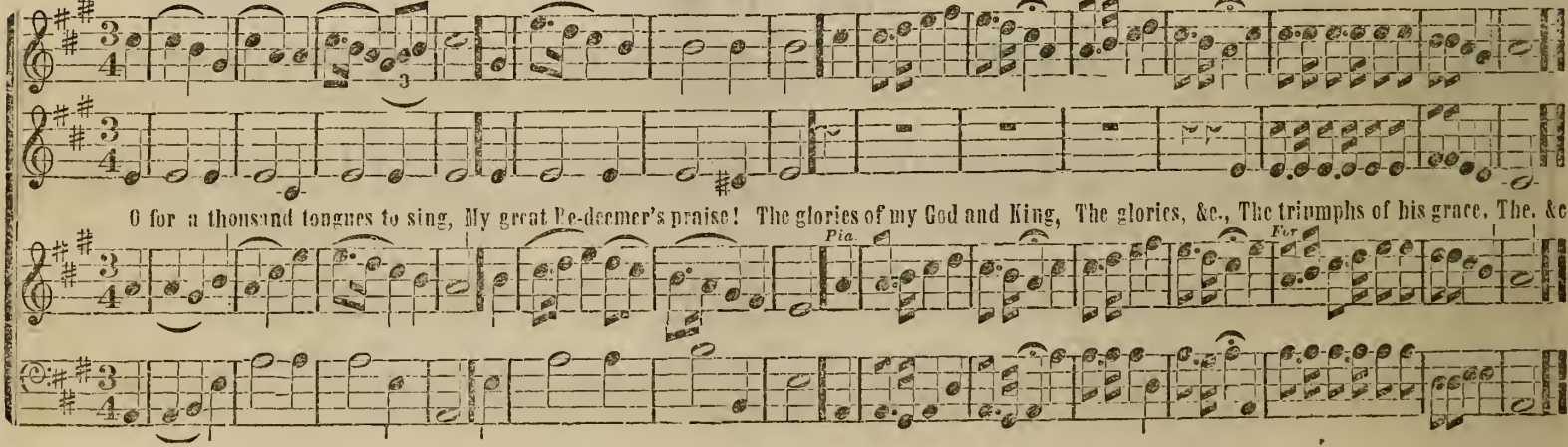
Messiah. C. M.

Adapted from HANDEL'S Messiah.

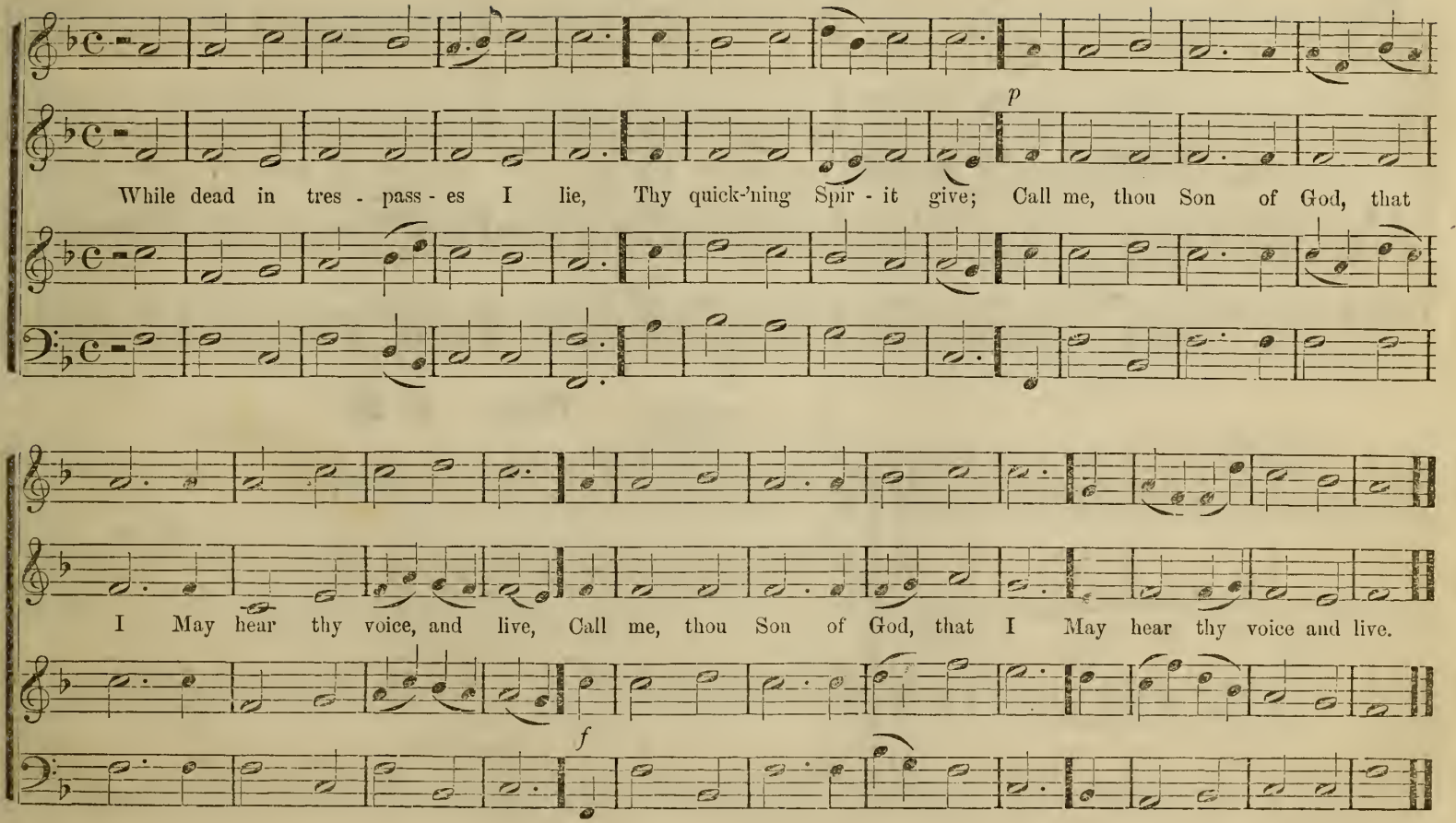


HYMN 1.

Toronto. C. M.

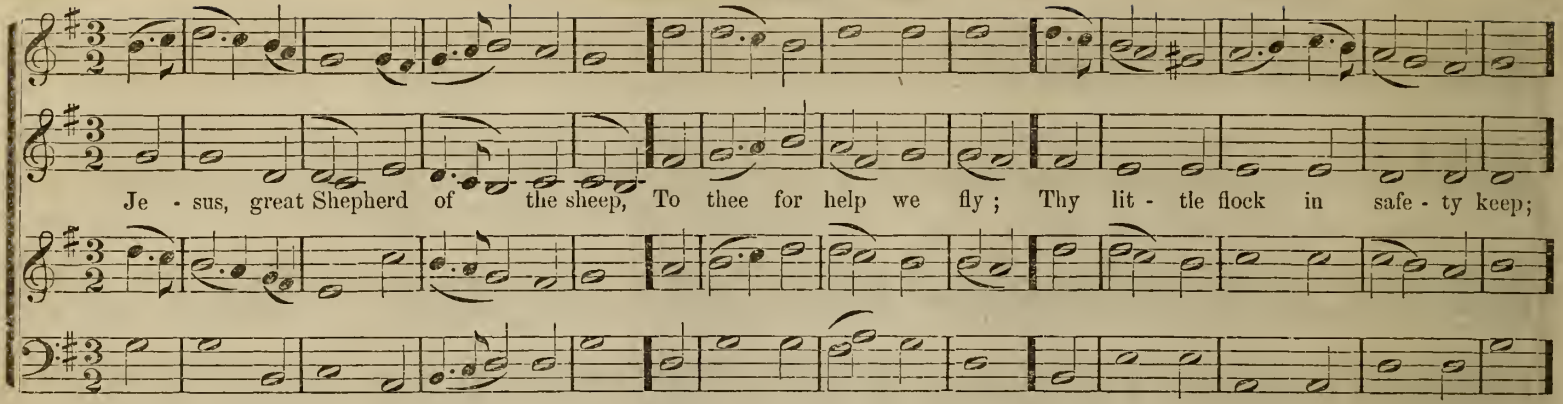

O for a thousand tongues to sing, My great Re-deemer's praise! The glories of my God and King, The glories, &c., The triumphs of his grace. The, &c
Pia.
For

Rose Hill. C. M.

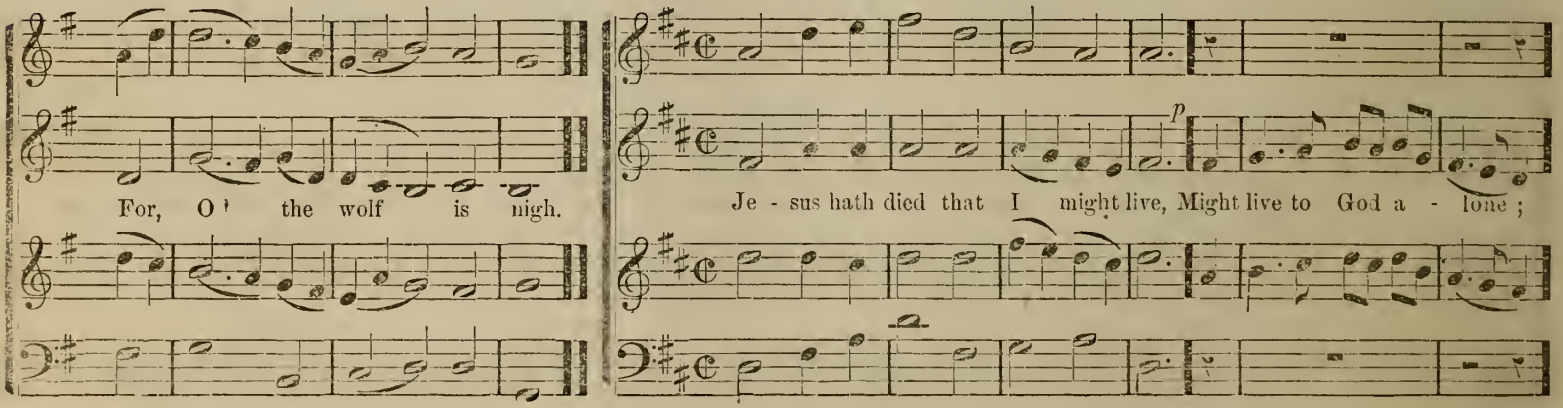
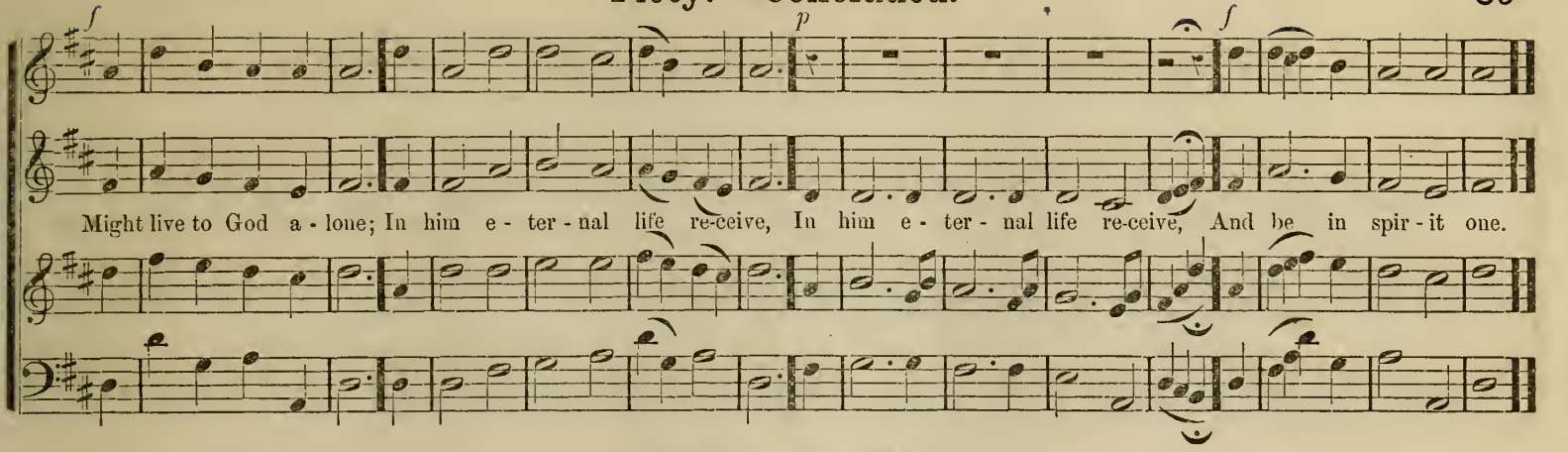

p
While dead in tres - pass - es I lie, Thy quick-'ning Spir - it give; Call me, thou Son of God, that
I May hear thy voice, and live, Call me, thou Son of God, that I May hear thy voice and live.
f

Bishopthorpe. C. M.

JER. CLARK.



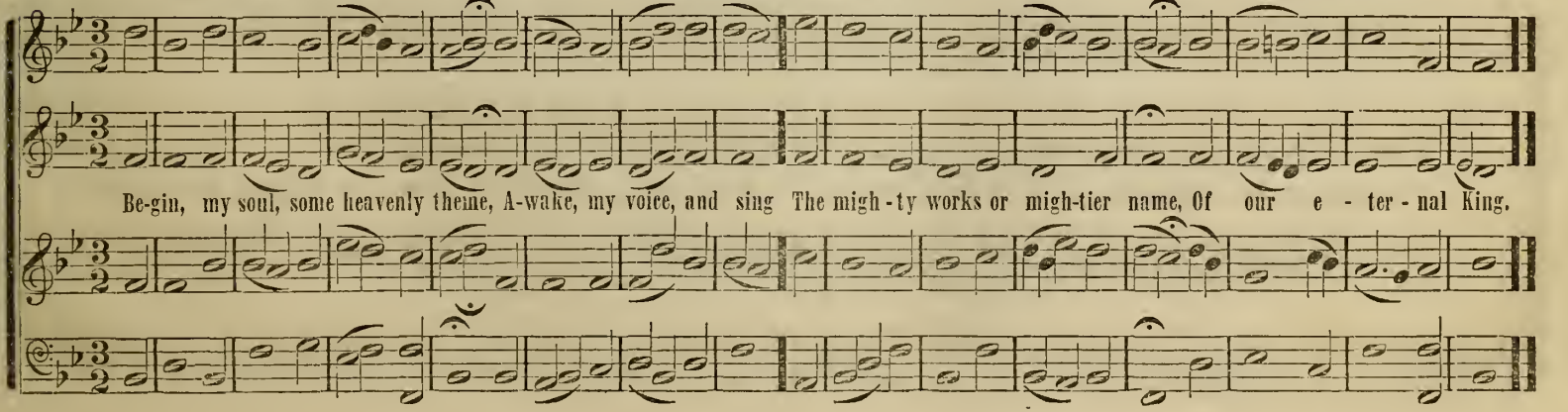
HYMN 415.

Piety. C. M.



HYMN 599.

Wilts. C. M.

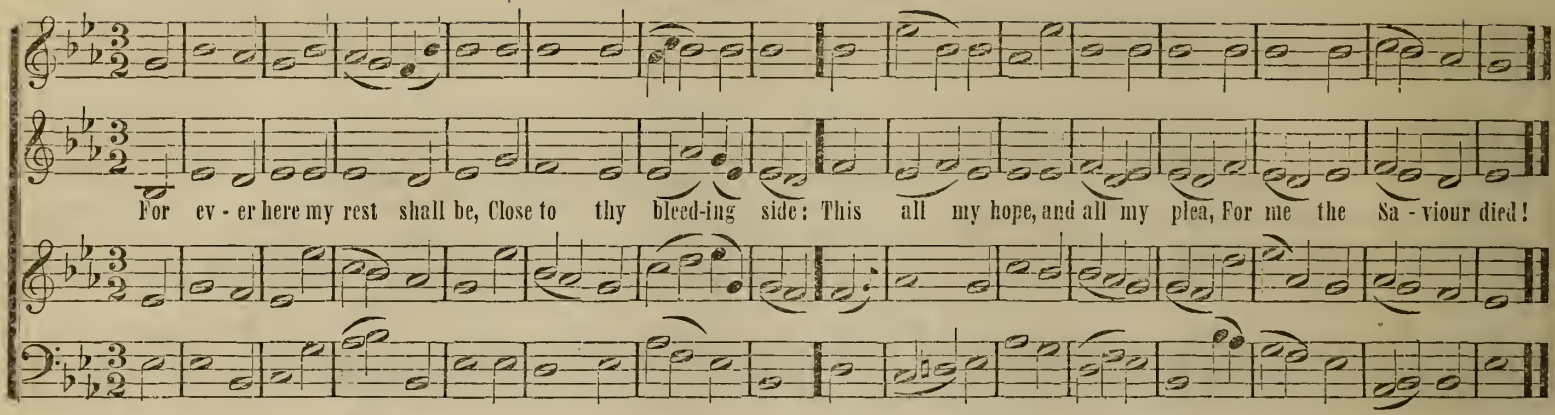
Sir G. SMART.



HYMN 346.

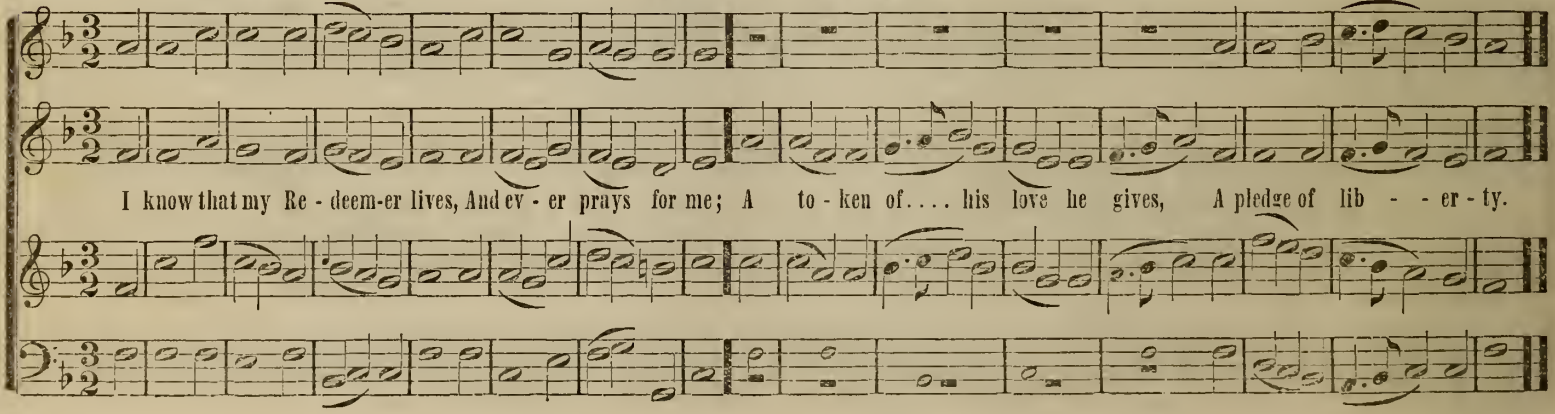
Charmouth. C. M.

DR. WAINWRIGHT.

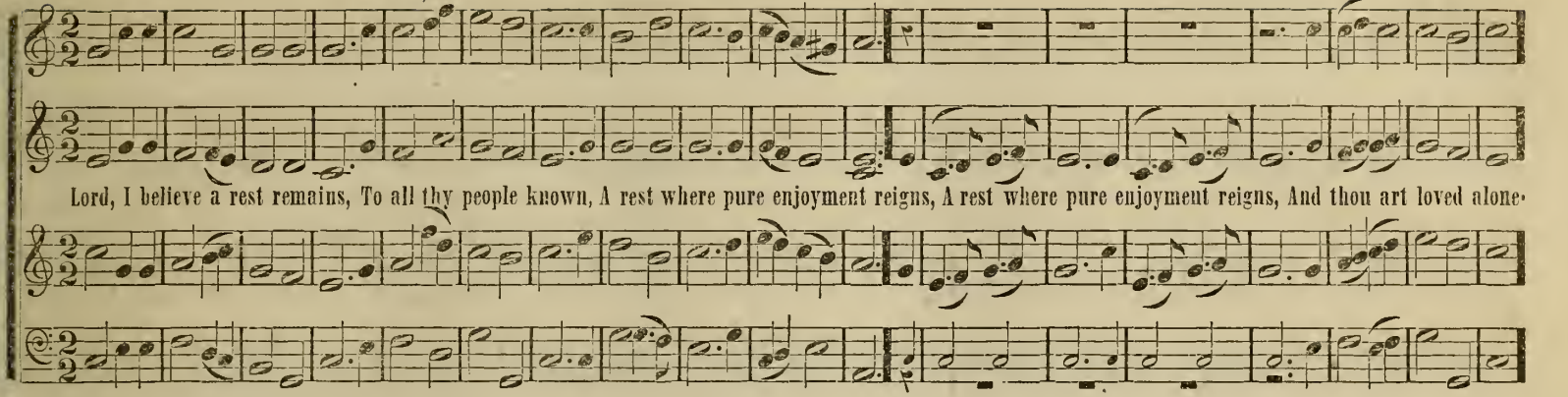


HYMN 384.

Trinity. C. M.

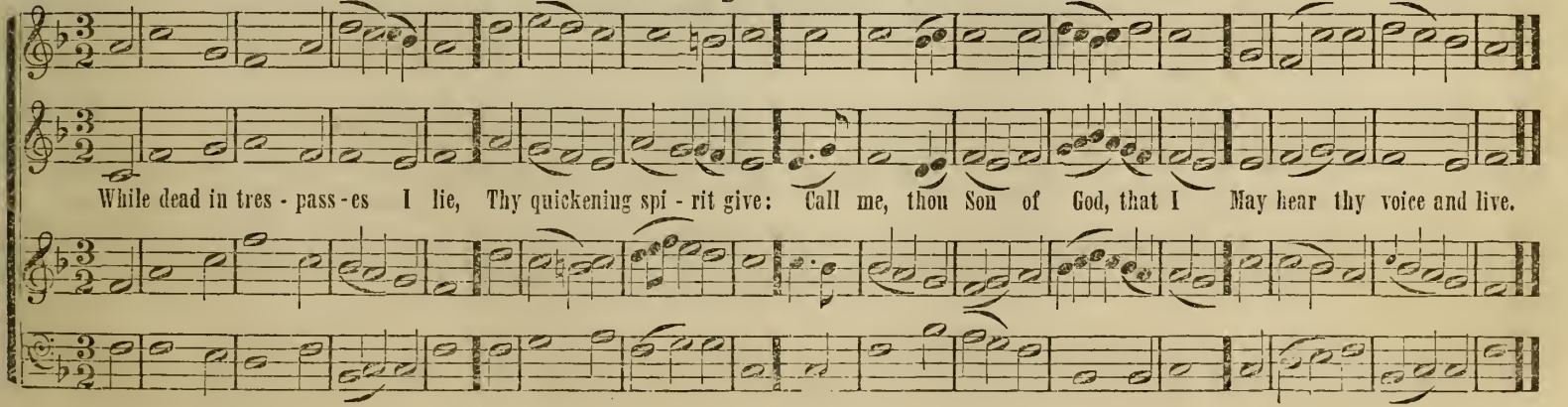


Lanesboro. C. M.


Lord, I believe a rest remains, To all thy people known, A rest where pure enjoyment reigns, A rest where pure enjoyment reigns, And thou art loved alone.

Liverpool. C. M.

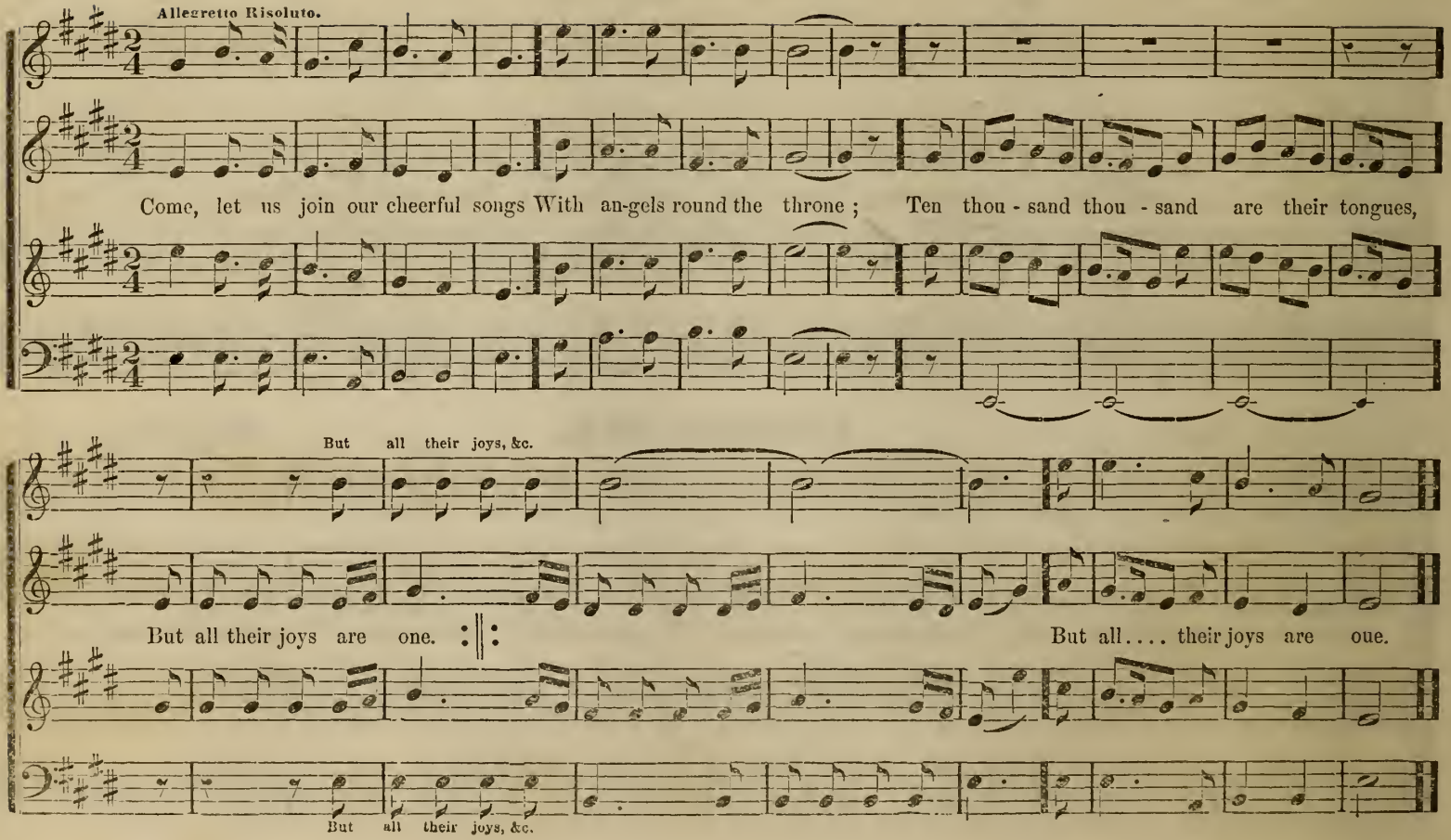
WAINWRIGHT.

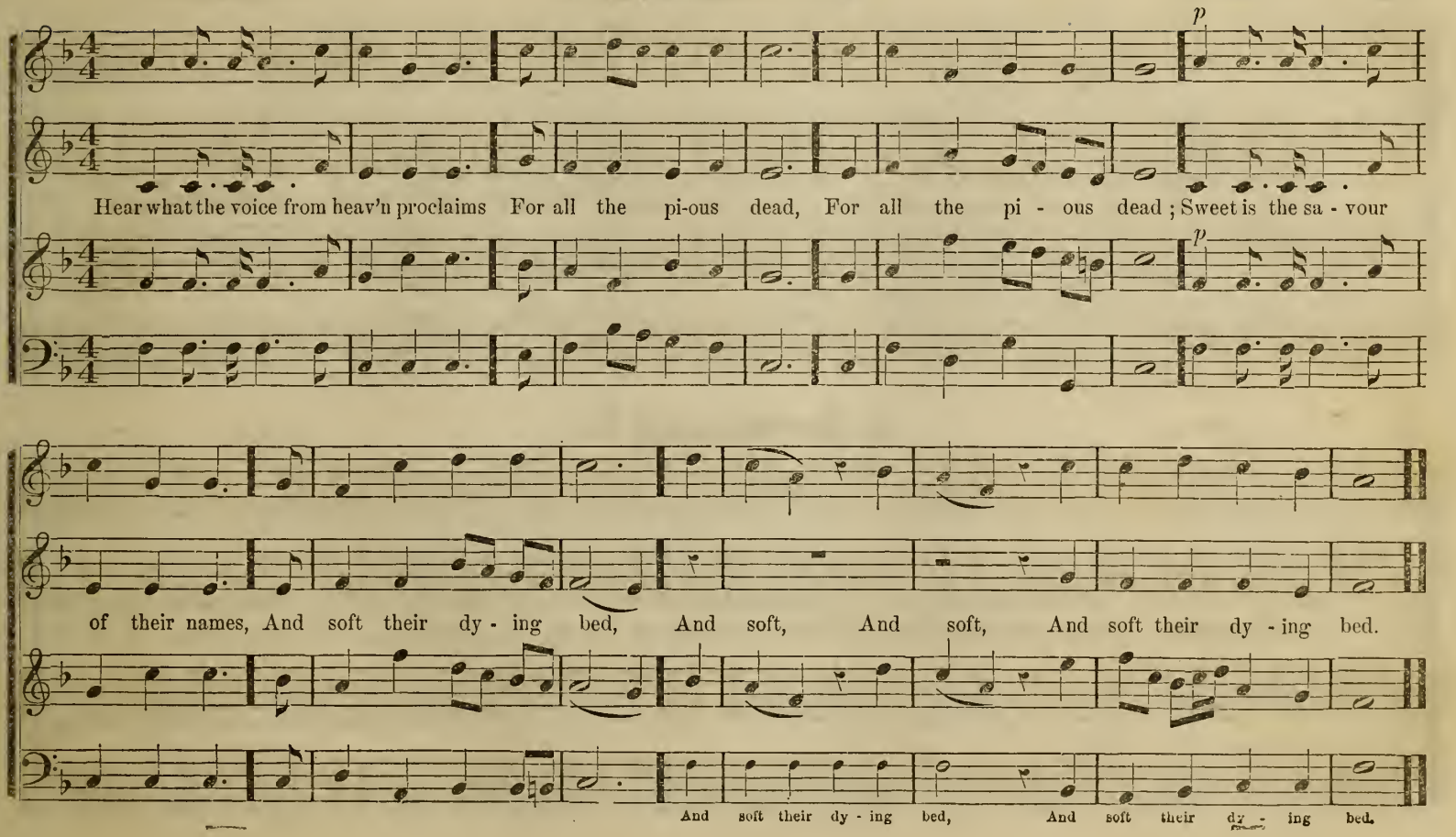


HYMN 640.

Antioch. C. M.

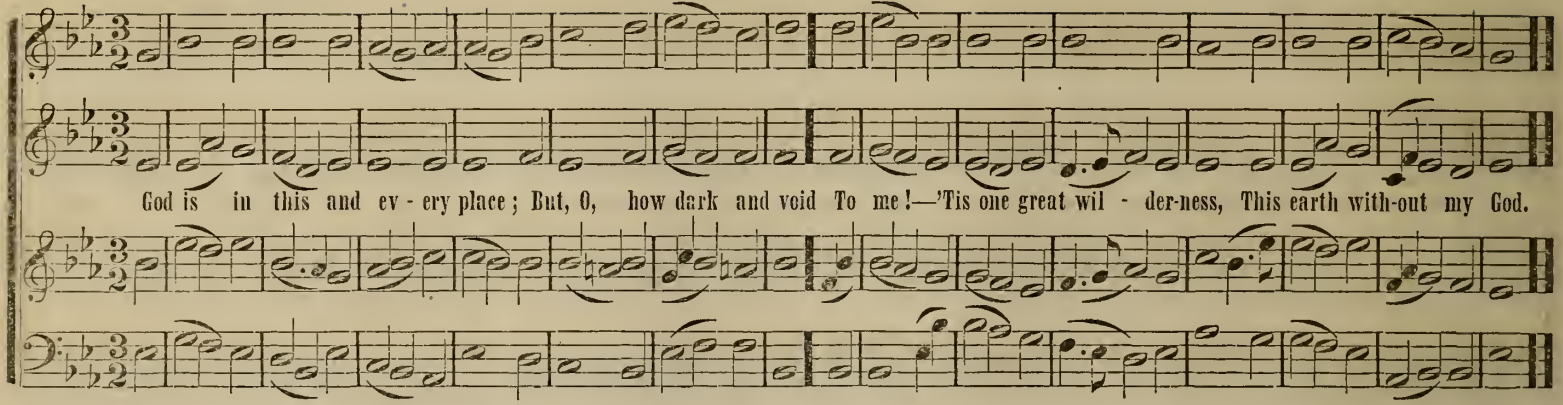
Arranged from HANDEL.


Allegretto Risoluto.
Come, let us join our cheerful songs With an-gels round the throne ; Ten thou - sand thou - sand are their tongues,
But all their joys, &c.
But all their joys are one. : :
But all.... their joys are oue.
But all their joys, &c.


p
Hear what the voice from heav'n proclaims For all the pi-ous dead, For all the pi - ous dead; Sweet is the sa - vour
p
of their names, And soft their dy - ing bed, And soft, And soft, And soft their dy - ing bed.
And soft their dy - ing bed, And soft their dy - ing bed.

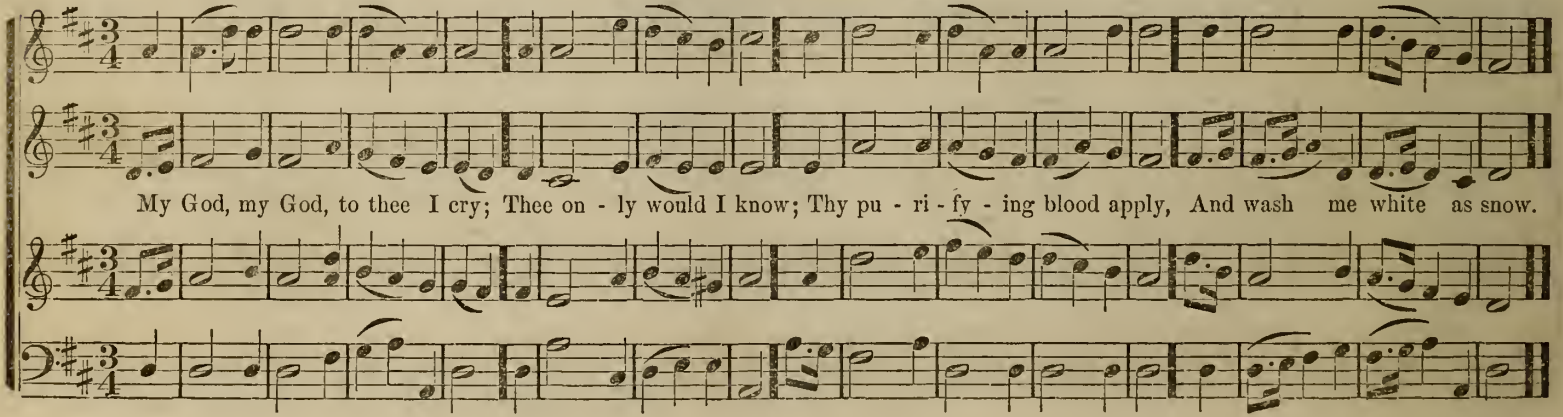
Havana. C. M.

DR. HARRINGTON.

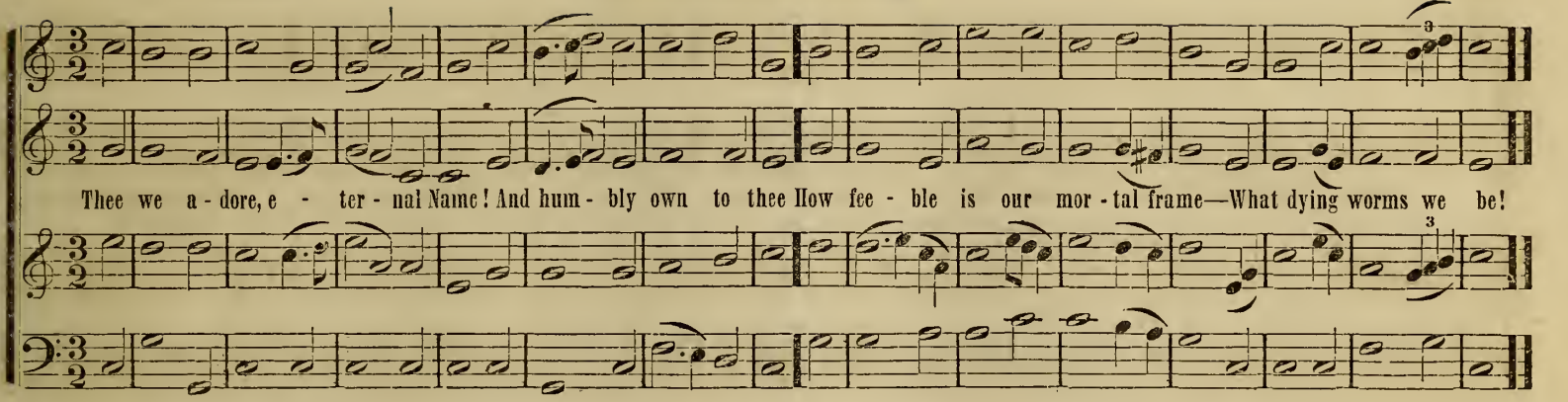


HYMN 184.

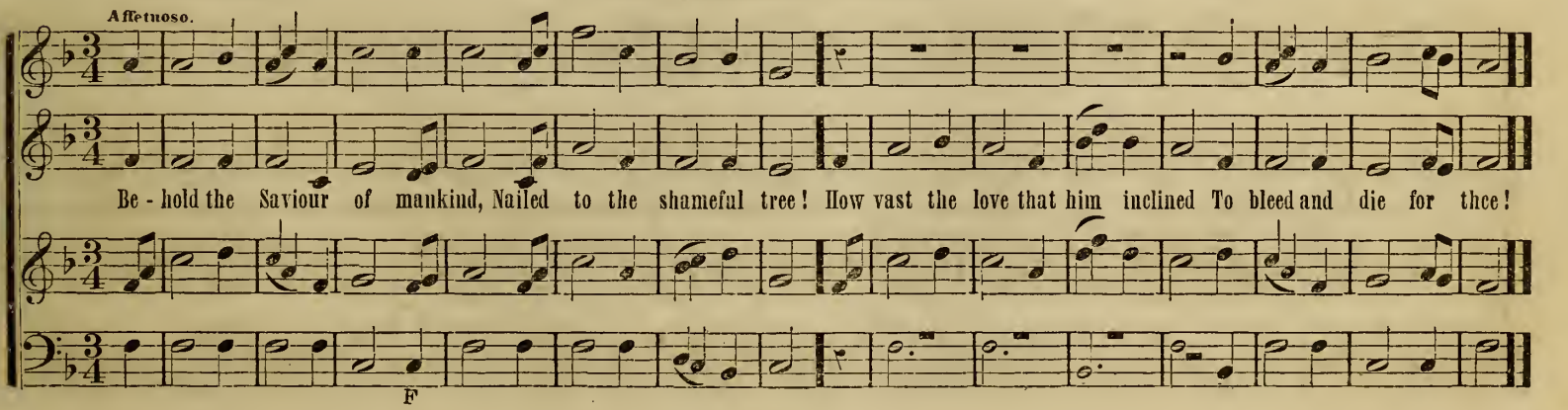
Howard. C. M.



China. C. M.



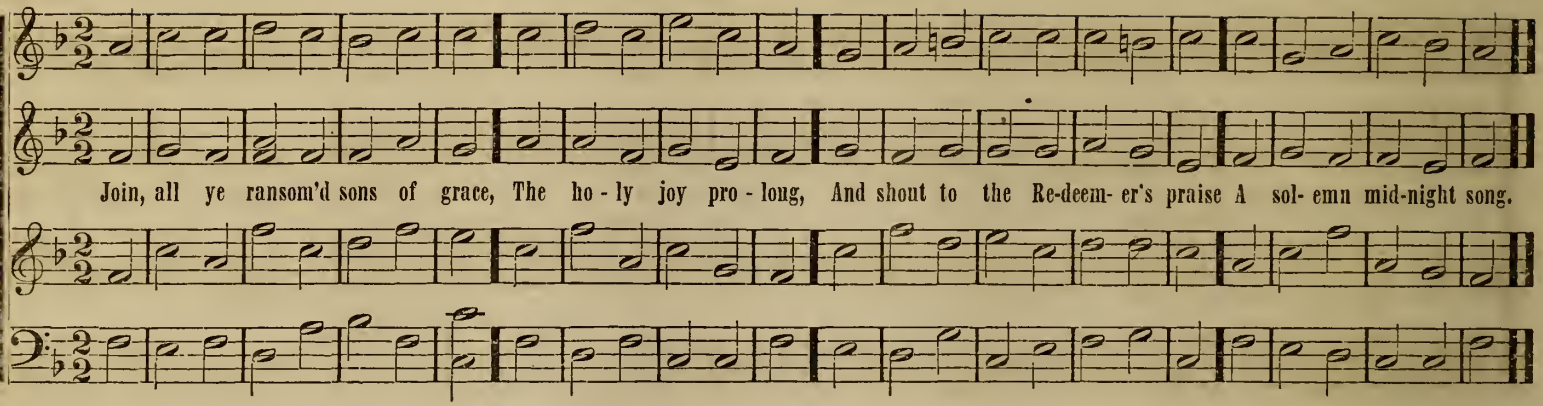
Prescott. C. M.


Affetuoso.
Be - hold the Saviour of mankind, Nailed to the shameful tree! How vast the love that him inclined To bleed and die for thee!
F

HYMN 767.

London. C. M.

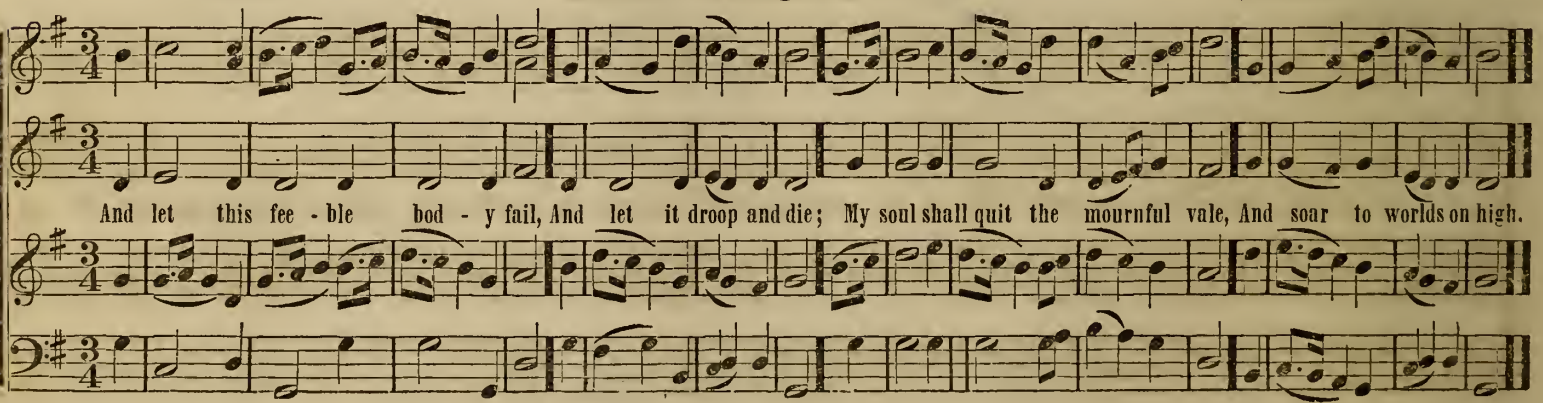
DR. CROFT.



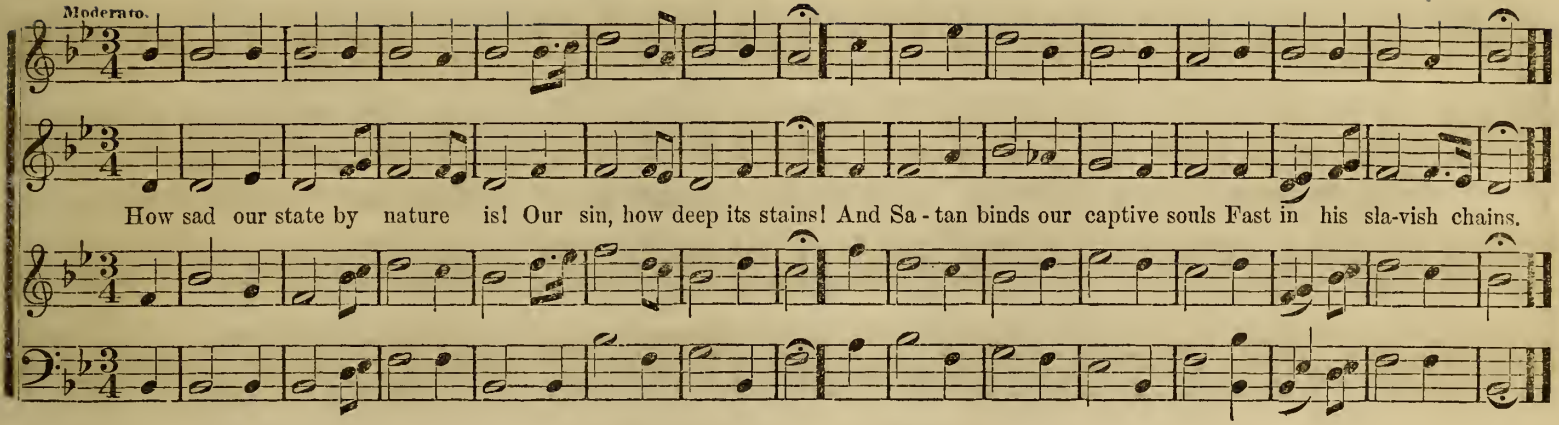
HYMN 734.

Gainsborough. C. M.

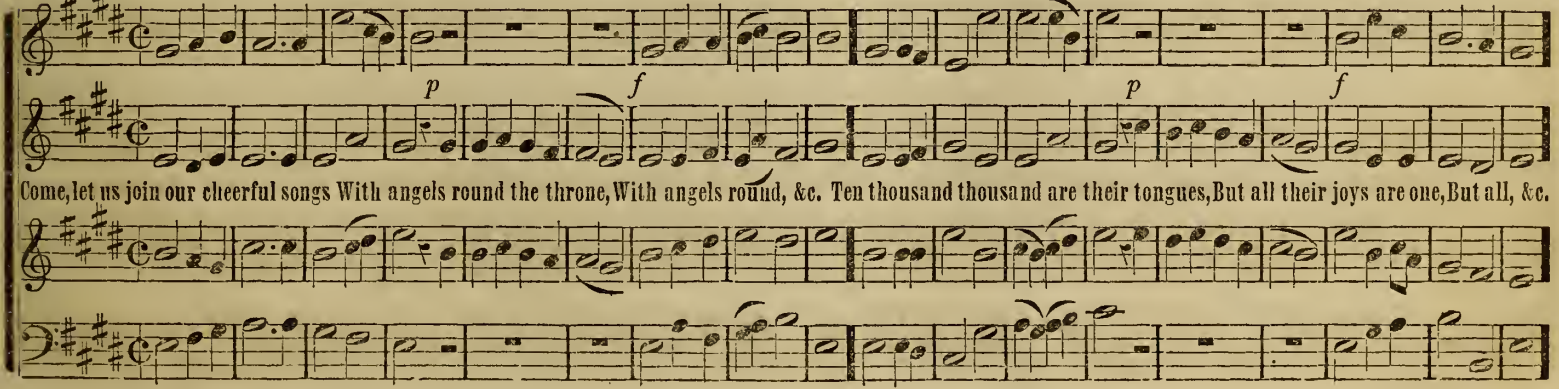
TANSUR.



Martyrdom. C. M.


Moderato.
How sad our state by nature is! Our sin, how deep its stains! And Sa - tan binds our captive souls Fast in his sla-vish chains.

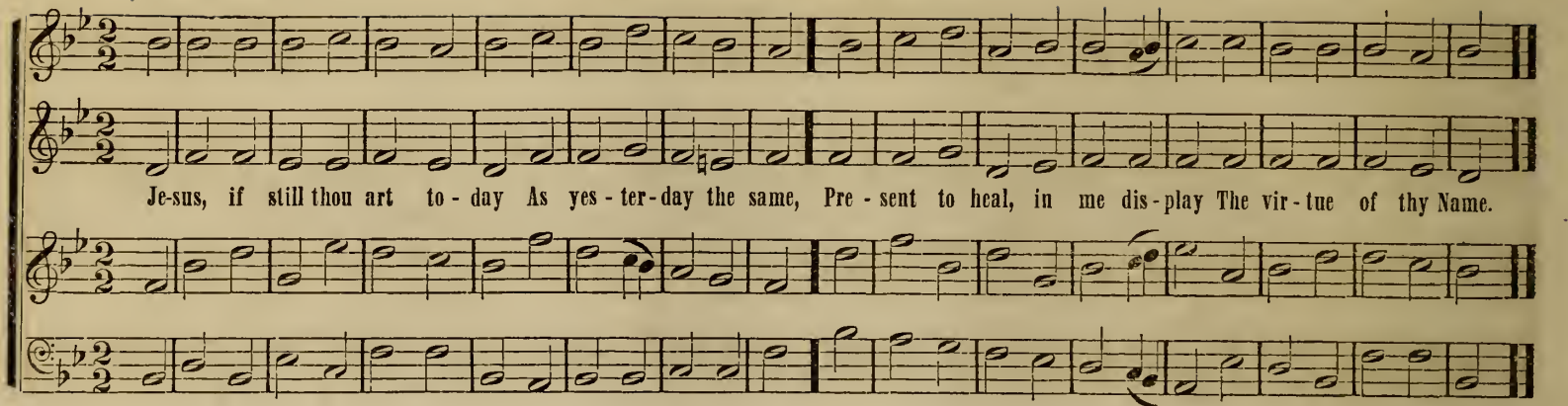
Harmonia. C. M.


p
f
p
f
Come, let us join our cheerful songs With angels round the throne, With angels round, &c. Ten thousand thousand are their tongues, But all their joys are one, But all, &c.

HYMN 135

Bristol. C. M.

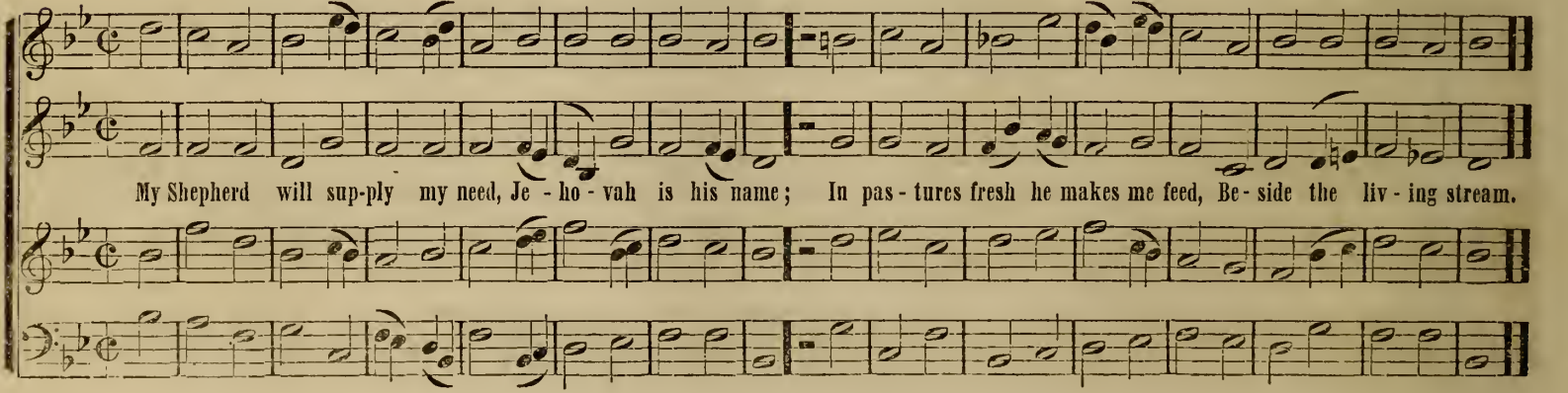
Dr HODGES.



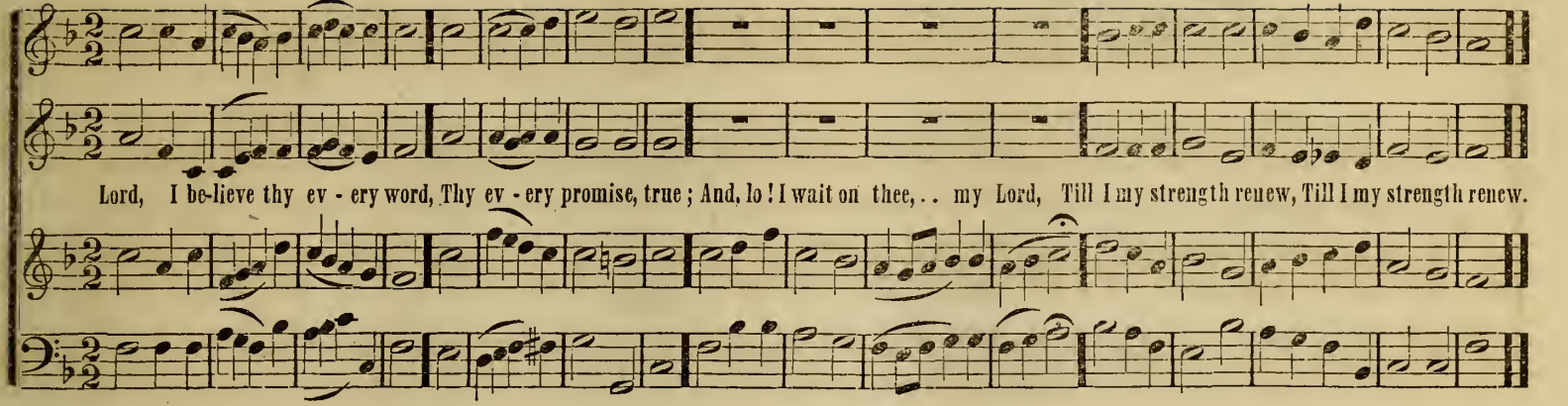
HYMN 679

St. Stephens. C. M.

Rev. W. JONES

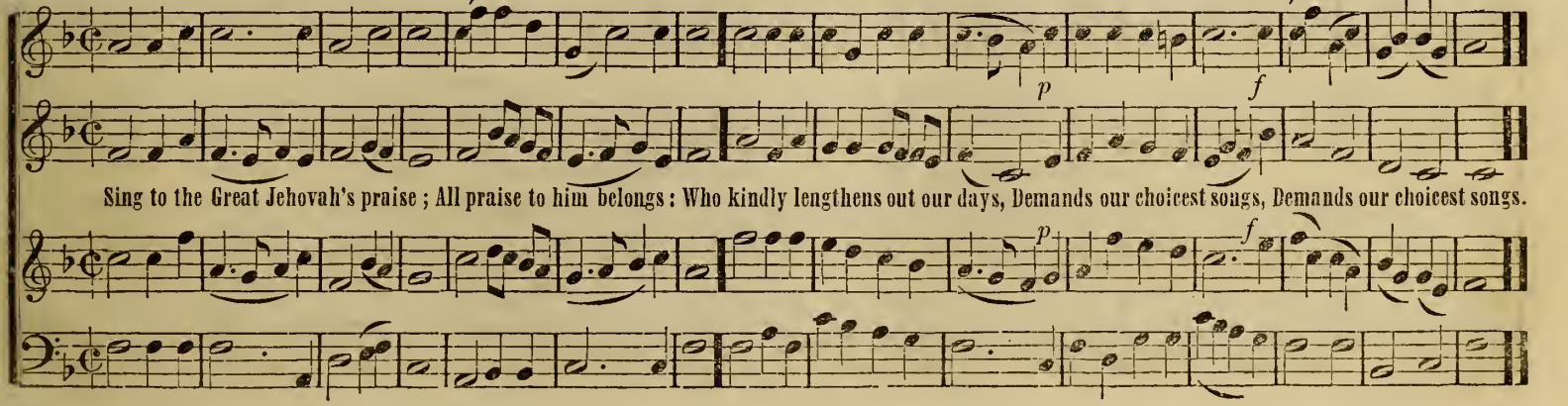


Wear Well. C. M.


Lord, I be-lieve thy ev - ery word, Thy ev - ery promise, true; And, lo! I wait on thee, .. my Lord, Till I my strength renew, Till I my strength renew.

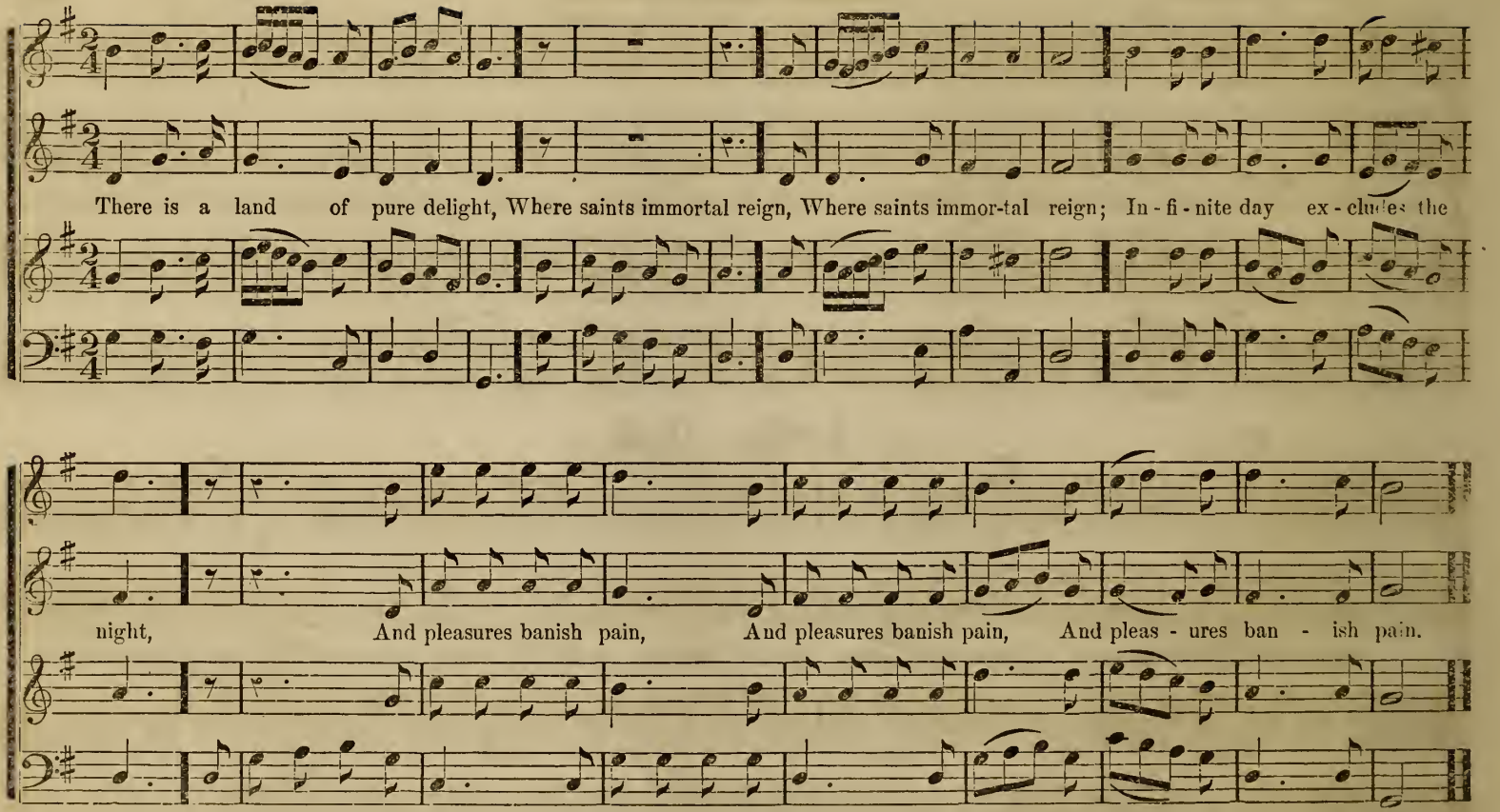
HYMN 712.

Lydia. C. M.

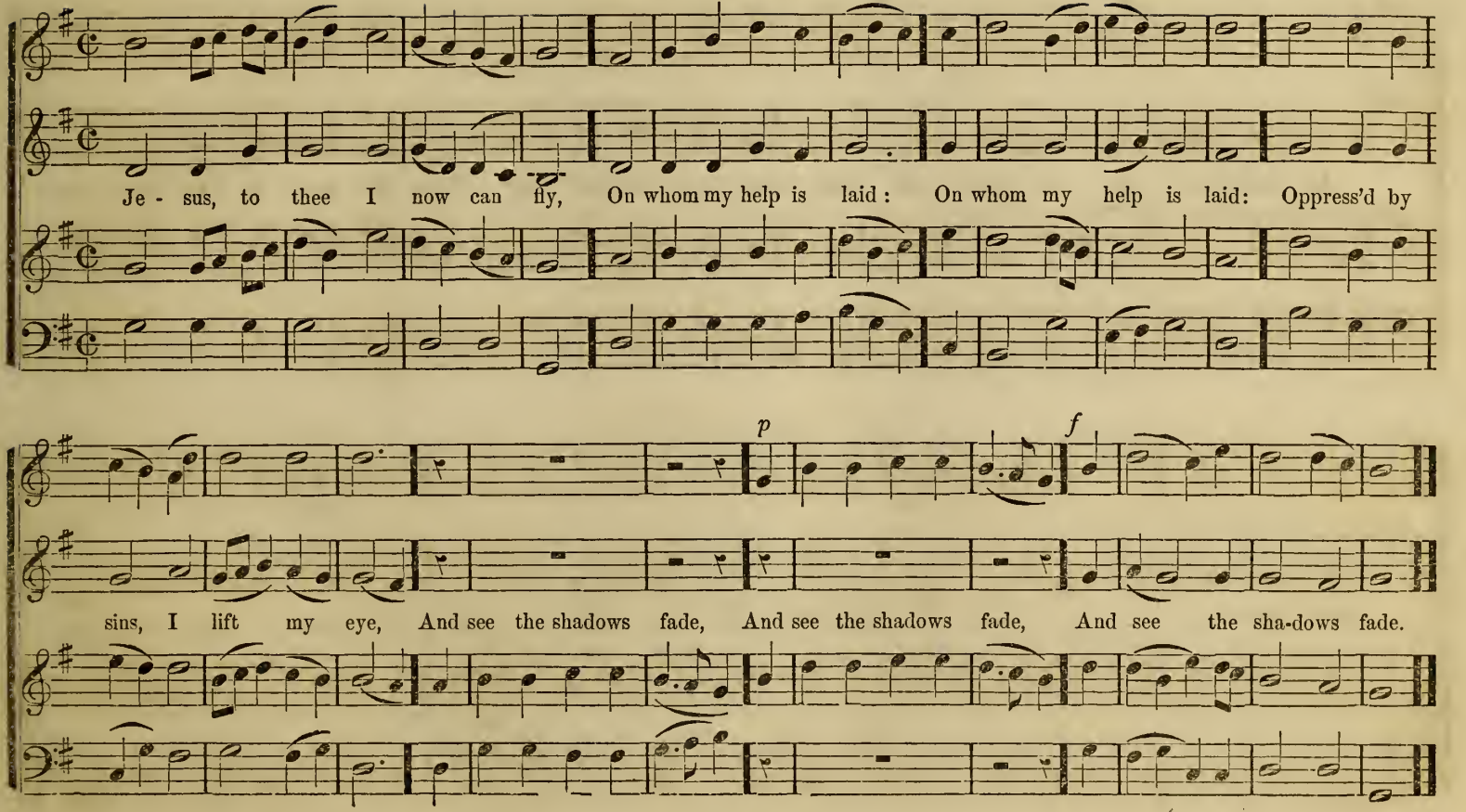

p
f
Sing to the Great Jehovah's praise; All praise to him belongs: Who kindly lengthens out our days, Demands our choicest songs, Demands our choicest songs.
p
f

Wests. C. M.

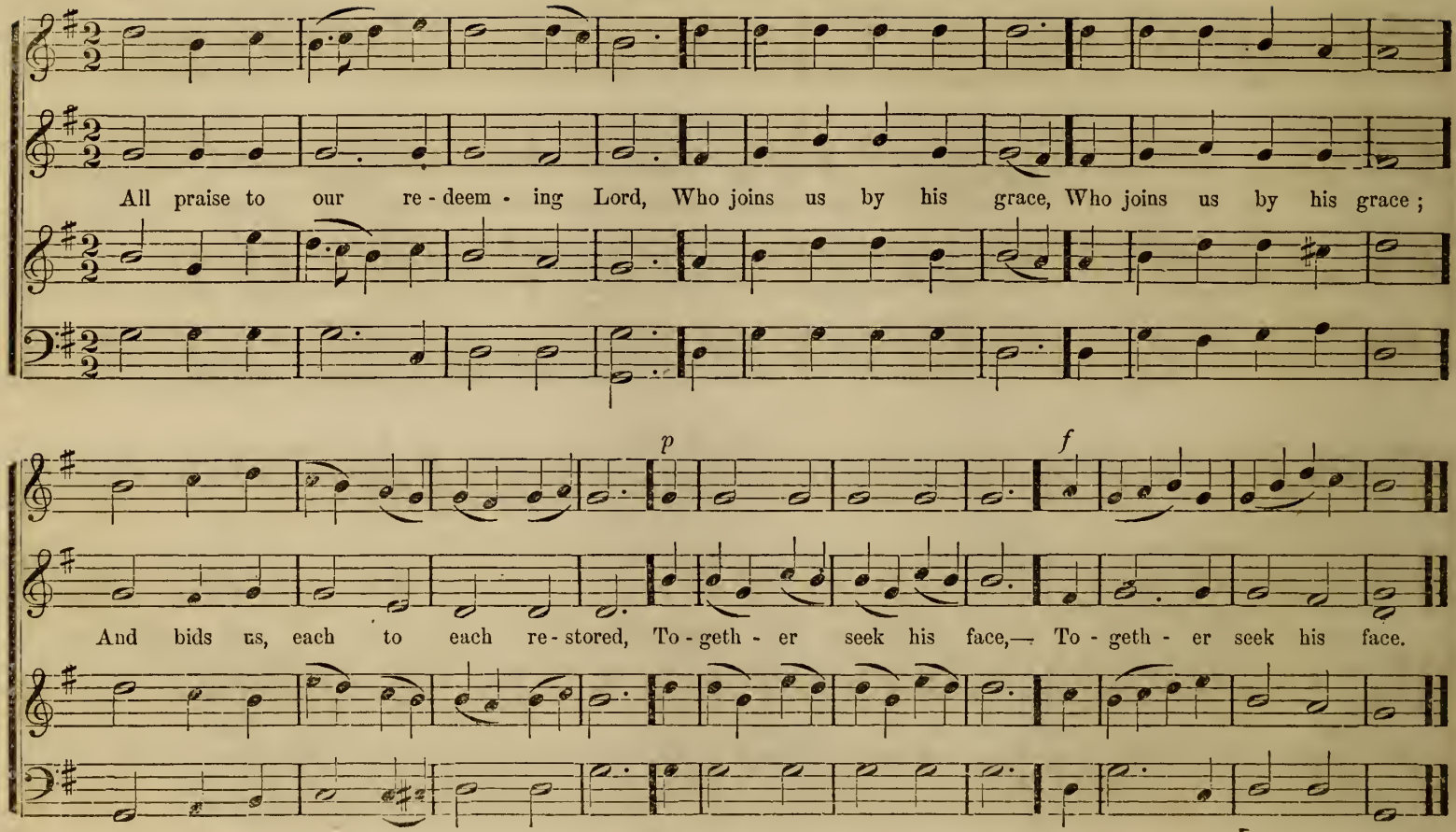
JARMAN.


There is a land of pure delight, Where saints immortal reign, Where saints immor-tal reign; In-fi-nite day ex-cludes the
night, And pleasures banish pain, And pleasures banish pain, And pleas-ures ban-ish pain.
And pleasures ban-ish pain, And pleasures ban-ish pain, And pleas-ures, pleas-ures ban--ish pain.

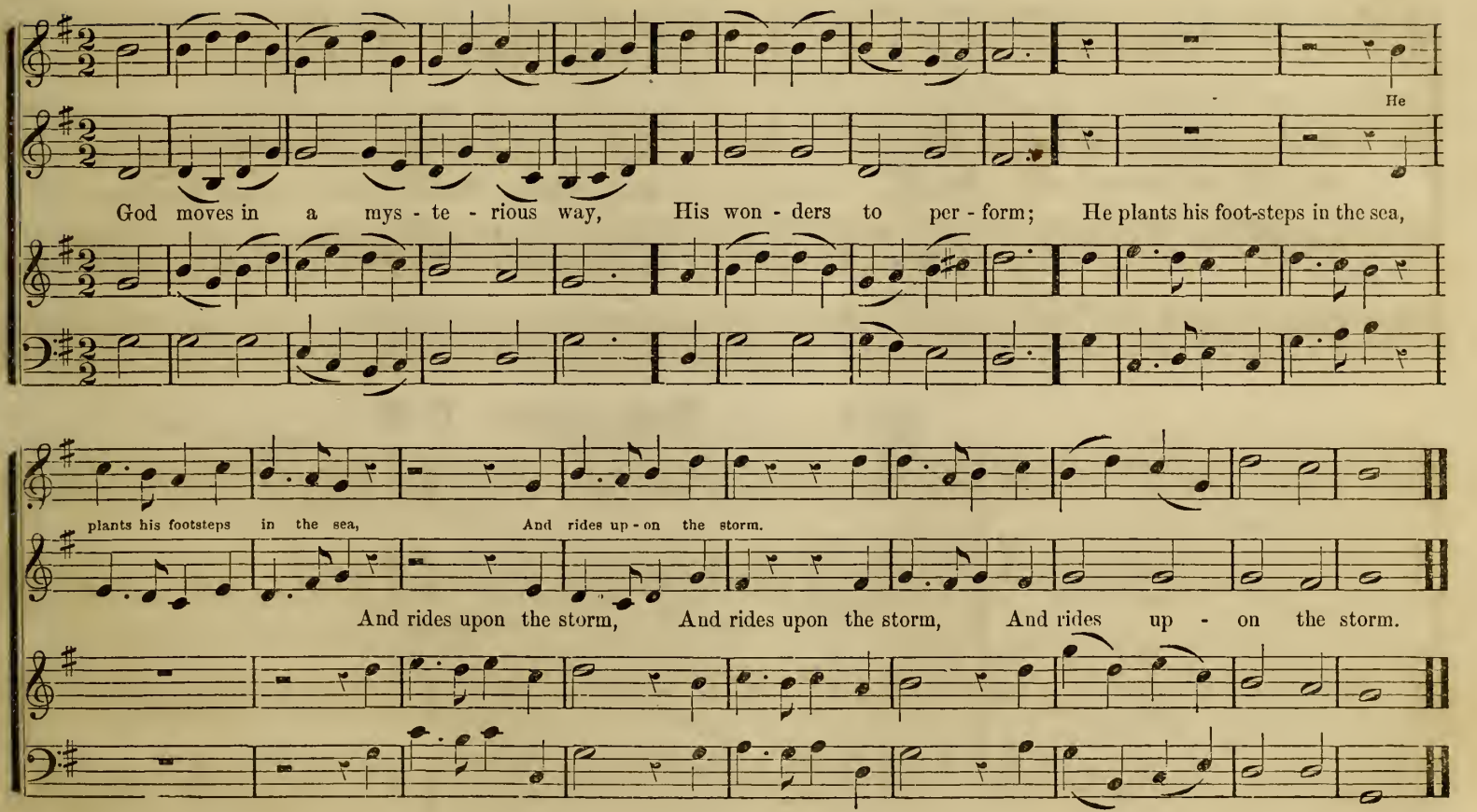
Nehemiah. C. M.


Je - sus, to thee I now can fly, On whom my help is laid: On whom my help is laid: Oppress'd by
p
f
sins, I lift my eye, And see the shadows fade, And see the shadows fade, And see the sha-dows fade.

Delight. C. M.


All praise to our re - deem - ing Lord, Who joins us by his grace, Who joins us by his grace;
p
f
And bids us, each to each re - stored, To - geth - er seek his face,— To - geth - er seek his face.

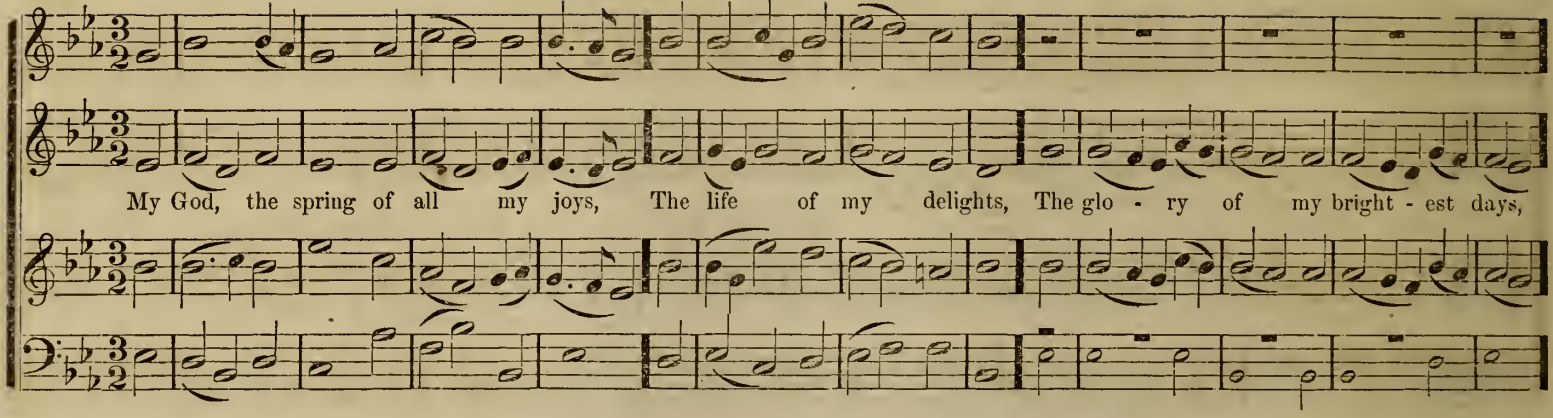
Deritend. C. M.


He
God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot-steps in the sea,
plants his footsteps in the sea, And rides up - on the storm.
And rides upon the storm, And rides upon the storm, And rides up - on the storm.

HYMN 213.

Kendall. C. M.

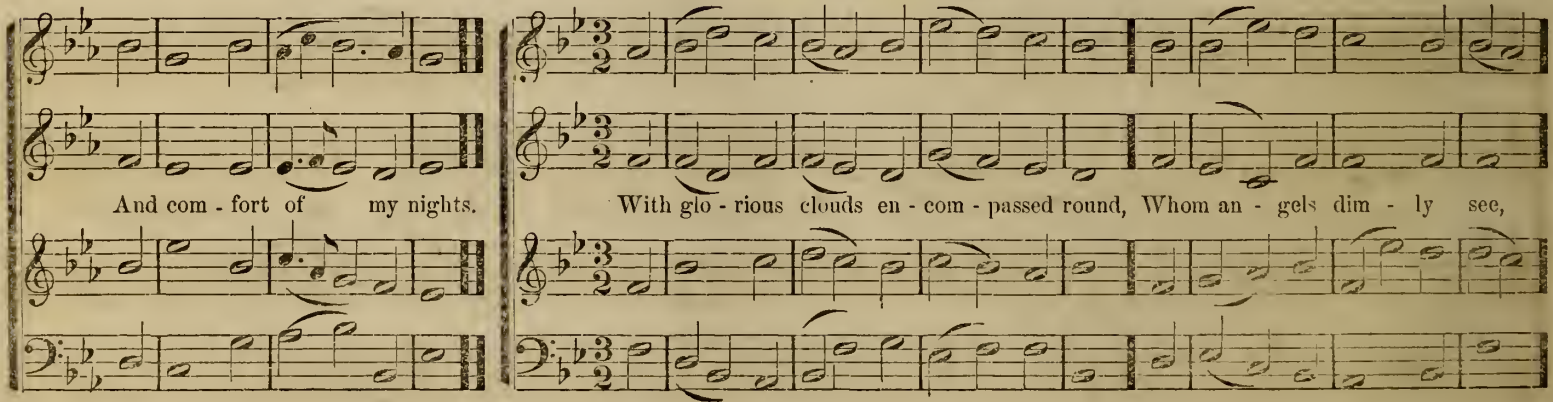
CLARK.



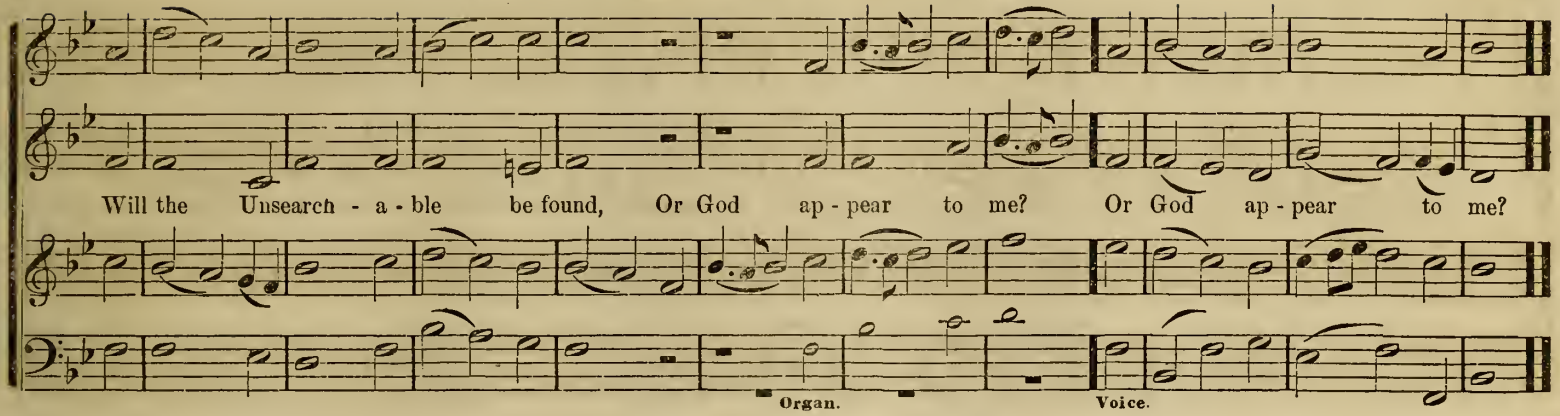
HYMN 128.

Rose Lane. C. M.

CLARK.



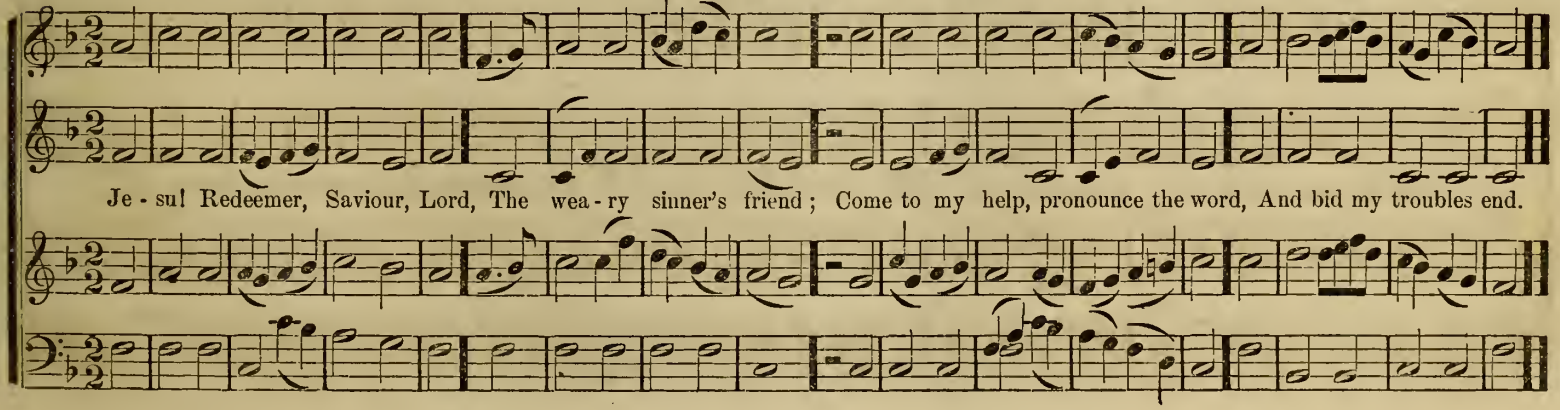
Rose Lane. C. M. Concluded.



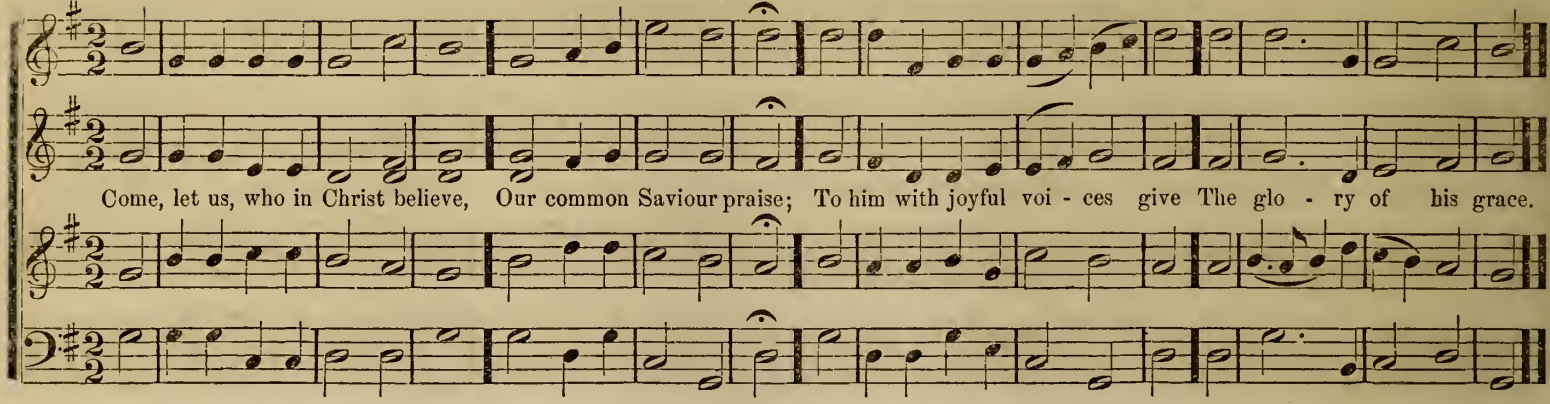
HYMN 139.

Condescension. C. M.

ISAAC TUCKER



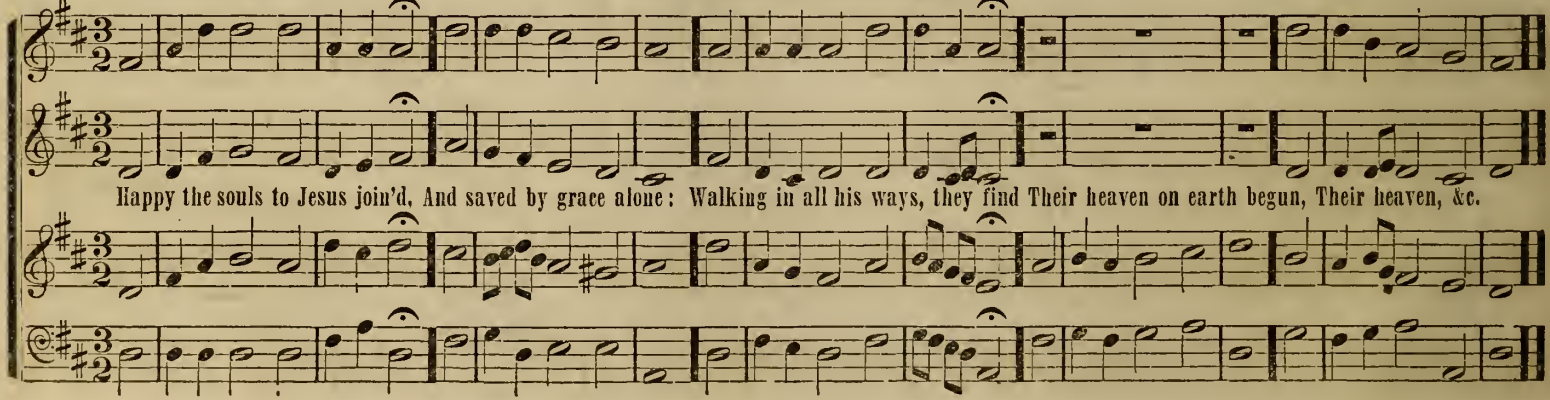
Peterborough. C. M.

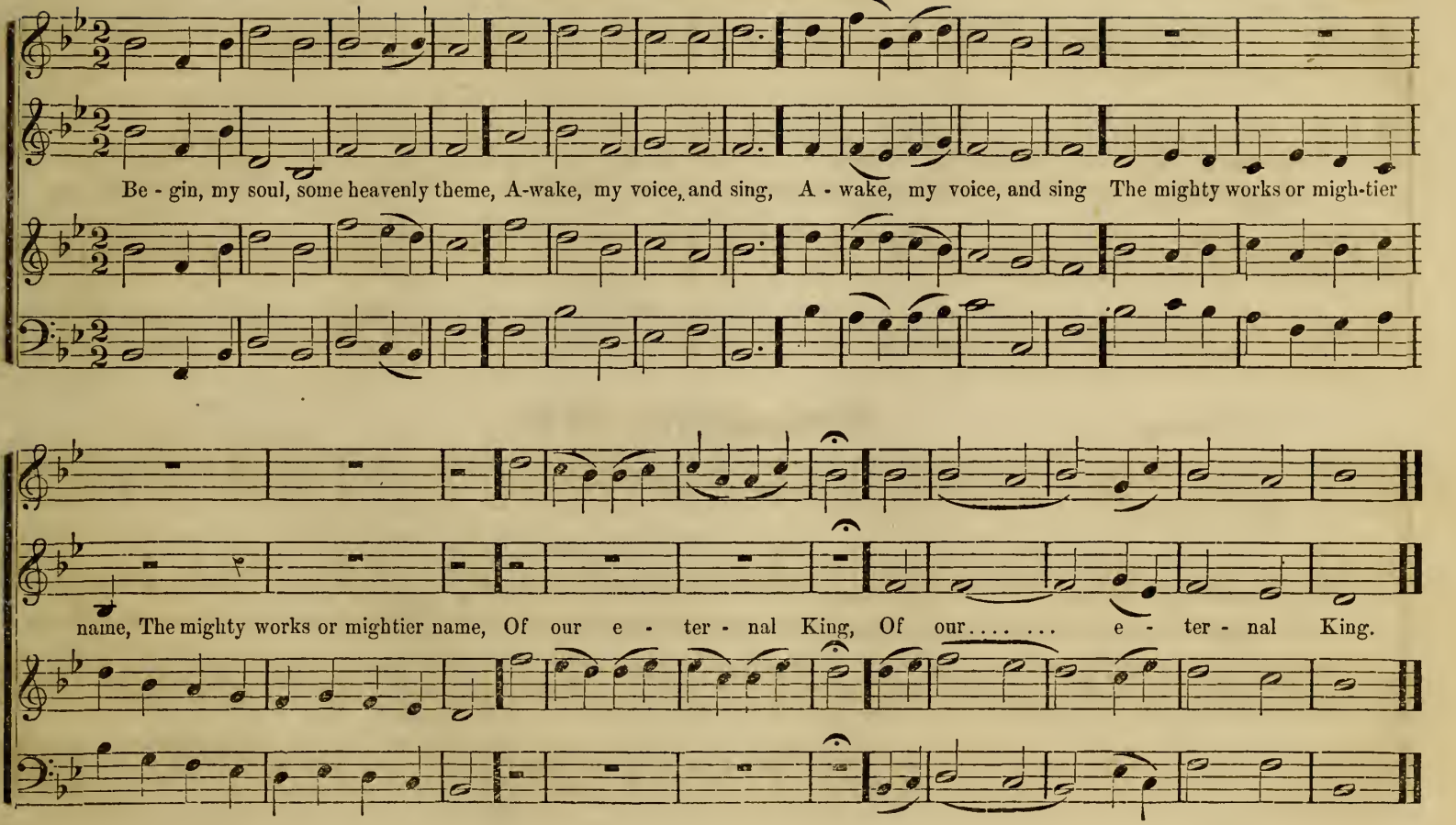


HYMN 15.

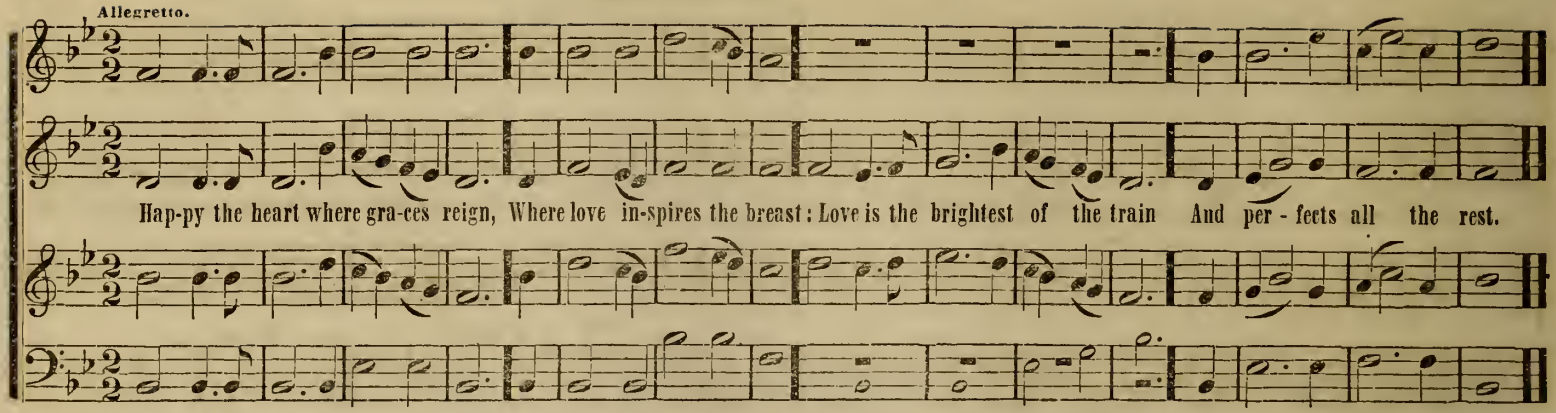
Oldham. C. M.

LEACH.


Happy the souls to Jesus join'd, And saved by grace alone: Walking in all his ways, they find Their heaven on earth begun, Their heaven, &c.

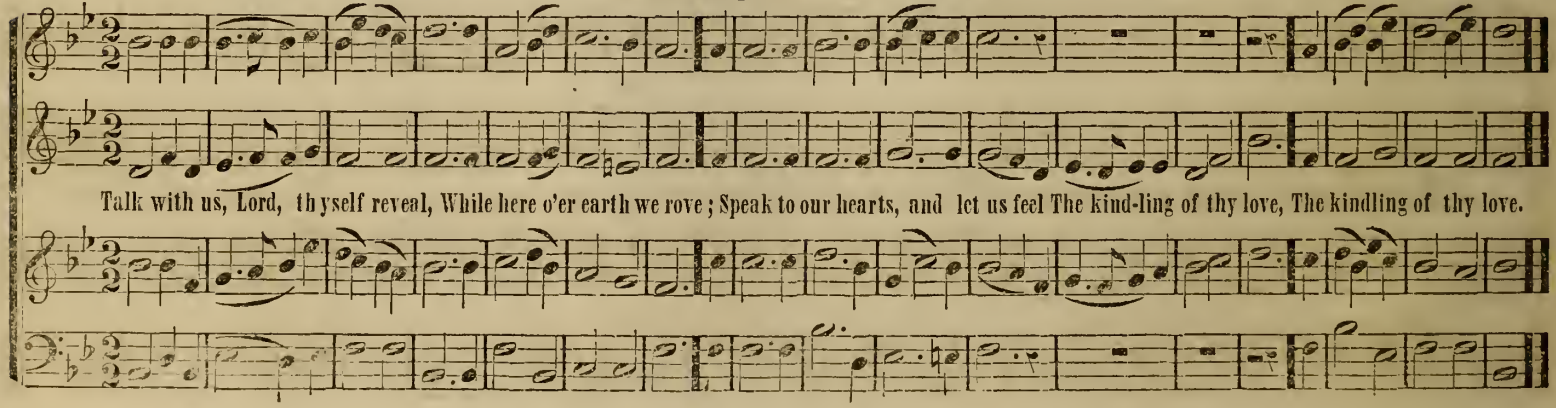

Be - gin, my soul, some heavenly theme, A-wake, my voice, and sing, A - wake, my voice, and sing The mighty works or migh-tier
name, The mighty works or mightier name, Of our e - ter - nal King, Of our..... e - ter - nal King.

HYMN 680

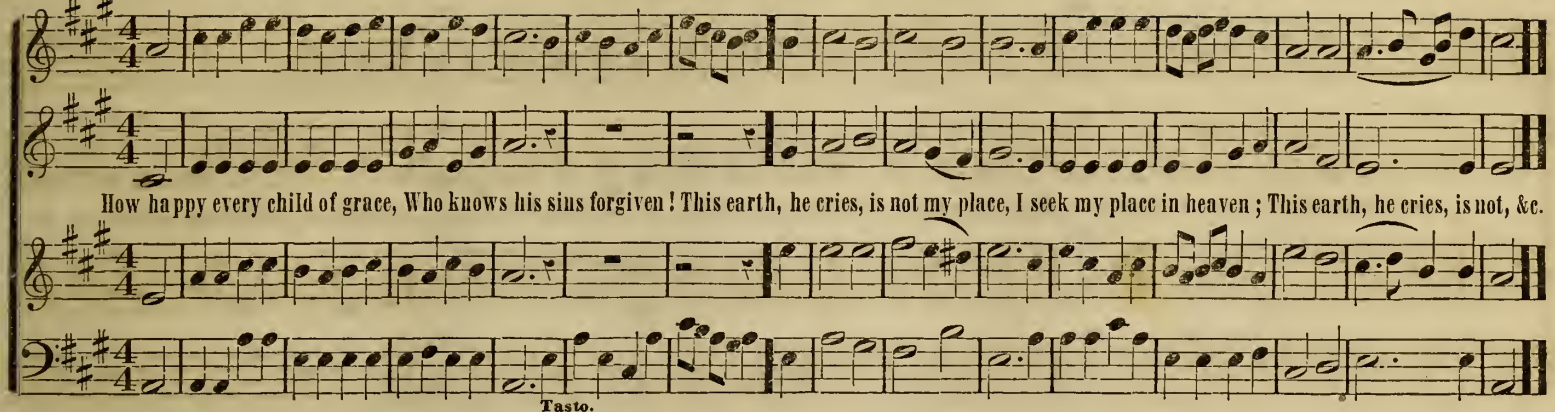
Spruce Street. C. M.

Allegretto.
Hap-py the heart where gra-ces reign, Where love in-spires the breast: Love is the brightest of the train And per - fects all the rest.

HYMN 214.

Broomsgrove. C. M.

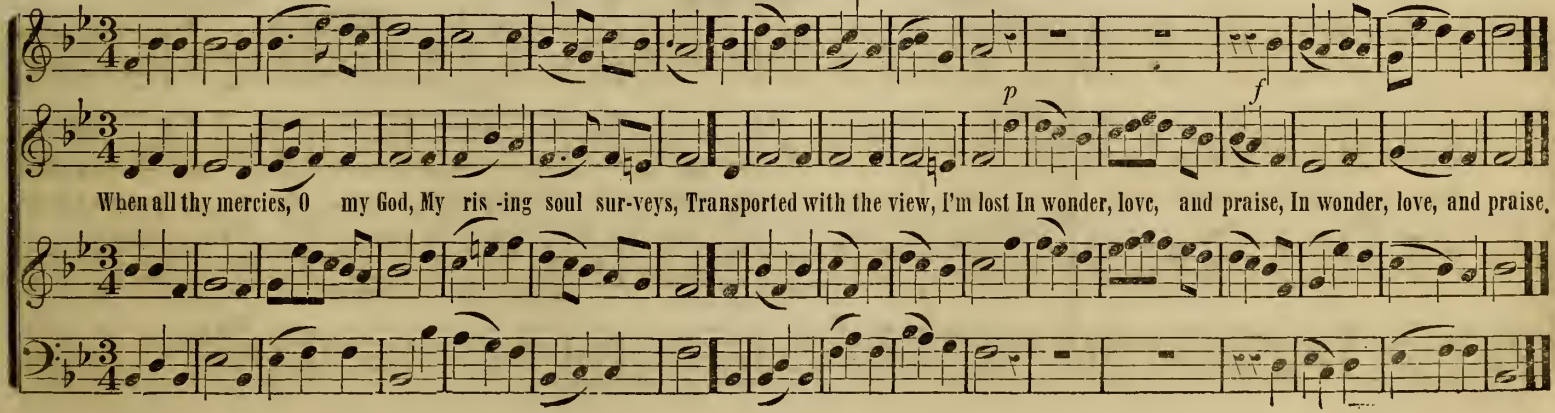

Talk with us, Lord, thyself reveal, While here o'er earth we rove; Speak to our hearts, and let us feel The kind-ling of thy love, The kindling of thy love.

Coronation. C. M.


How happy every child of grace, Who knows his sins forgiven! This earth, he cries, is not my place, I seek my place in heaven; This earth, he cries, is not, &c.
Tasto.

Carr's Lane. C. M.

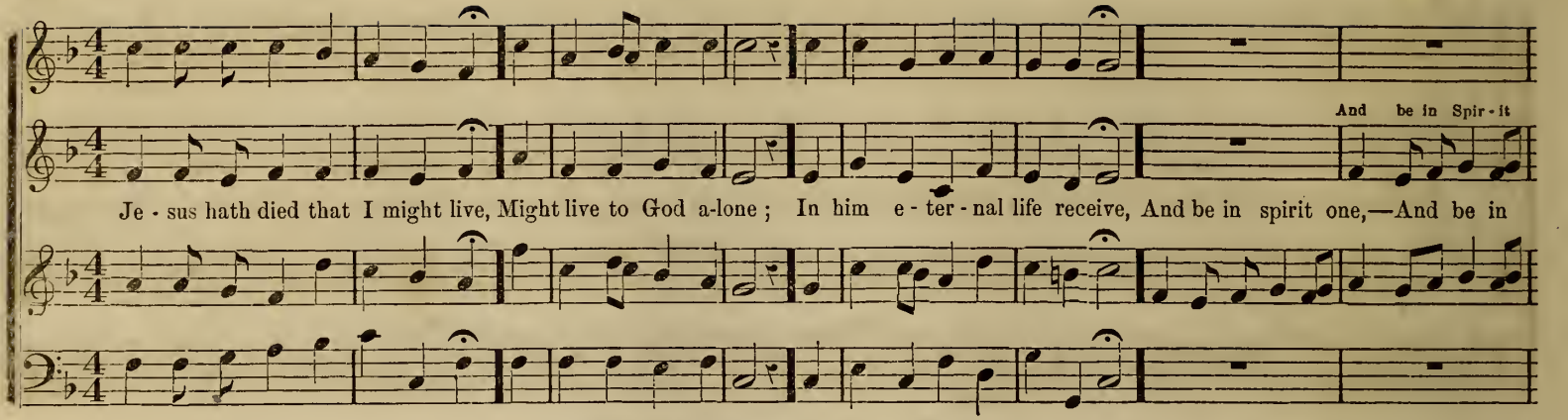
S. STANLEY.


p
f
When all thy mercies, O my God, My ris-ing soul sur-veys, Transported with the view, I'm lost In wonder, love, and praise, In wonder, love, and praise.

HYMN 415.

Oatlands. C. M.

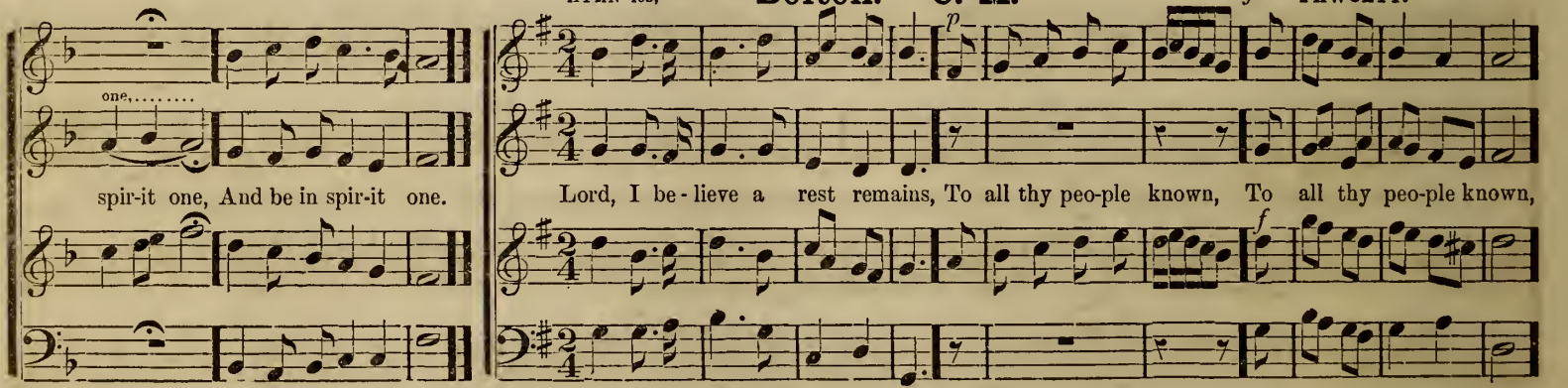
CLARK.

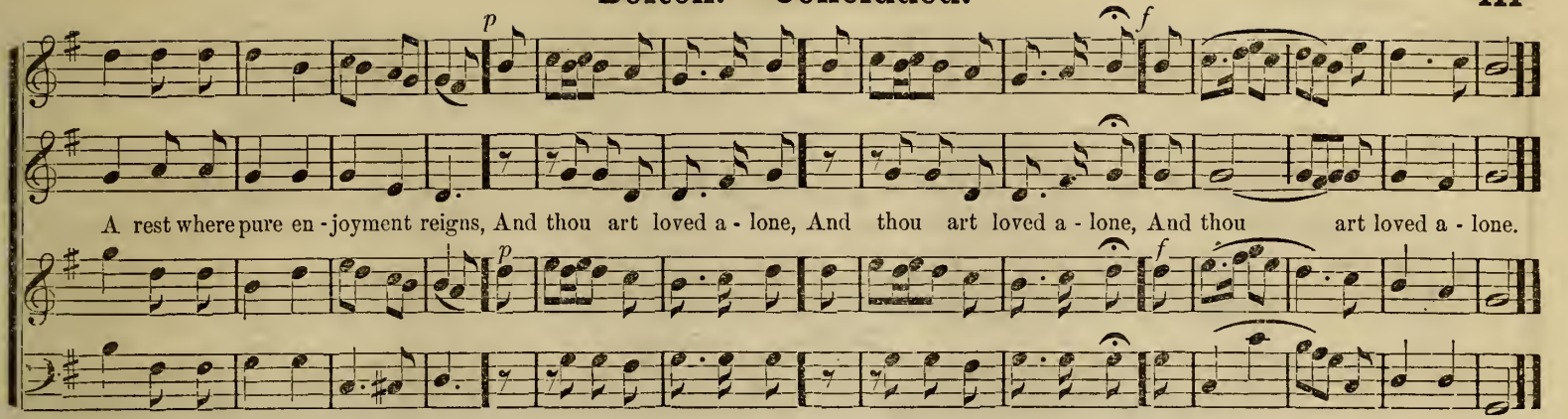

And be in Spir - it
Je - sus hath died that I might live, Might live to God a-lone ; In him e - ter - nal life receive, And be in spirit one,—And be in

HYMN 403,

Bolton. C. M.

FAWCETT.

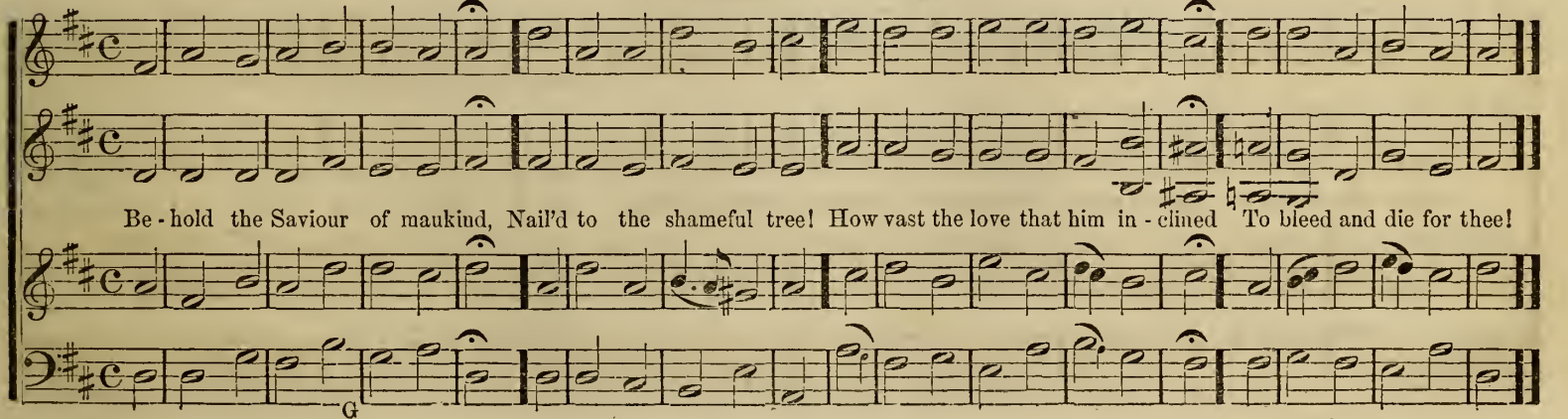


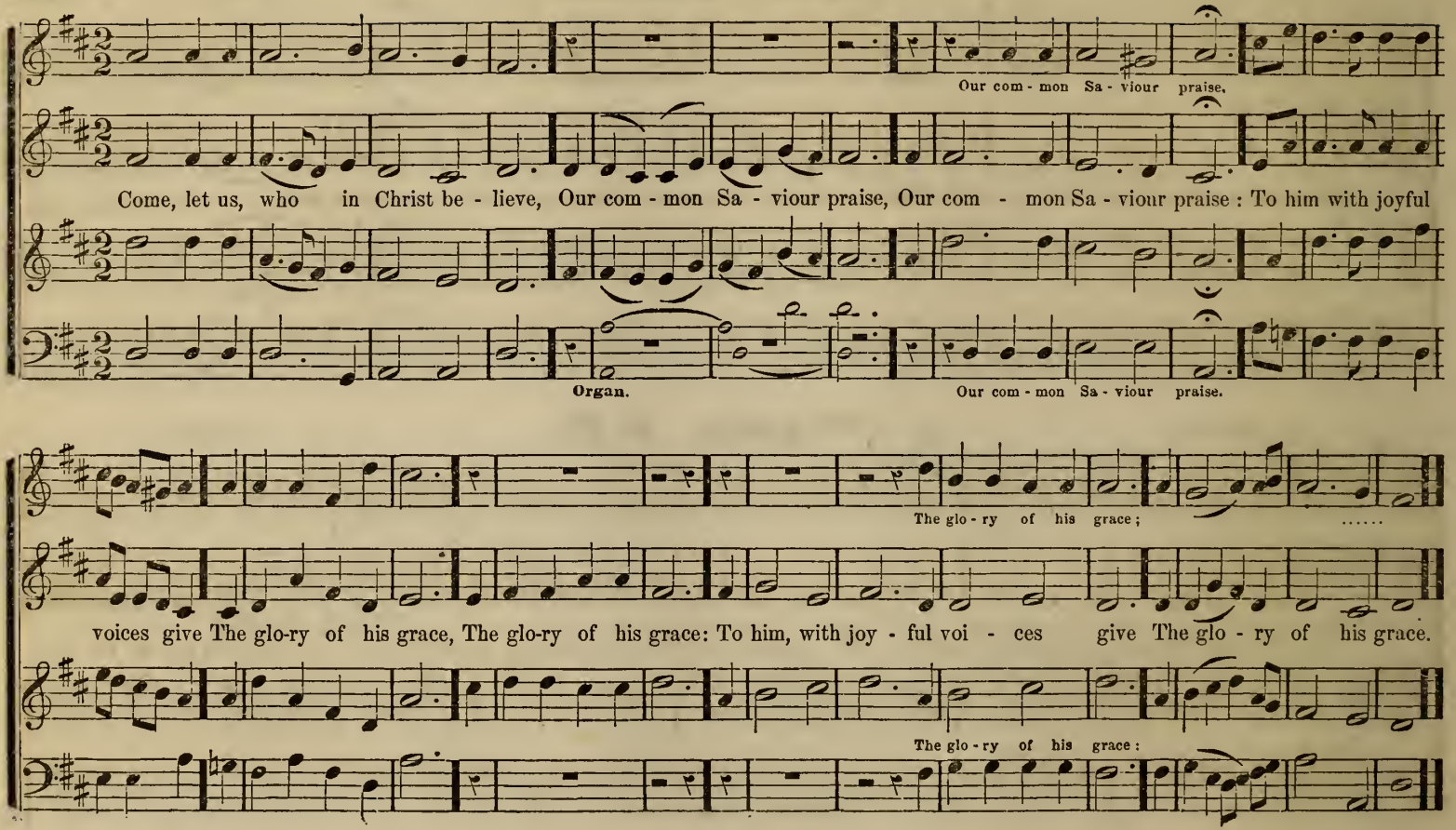


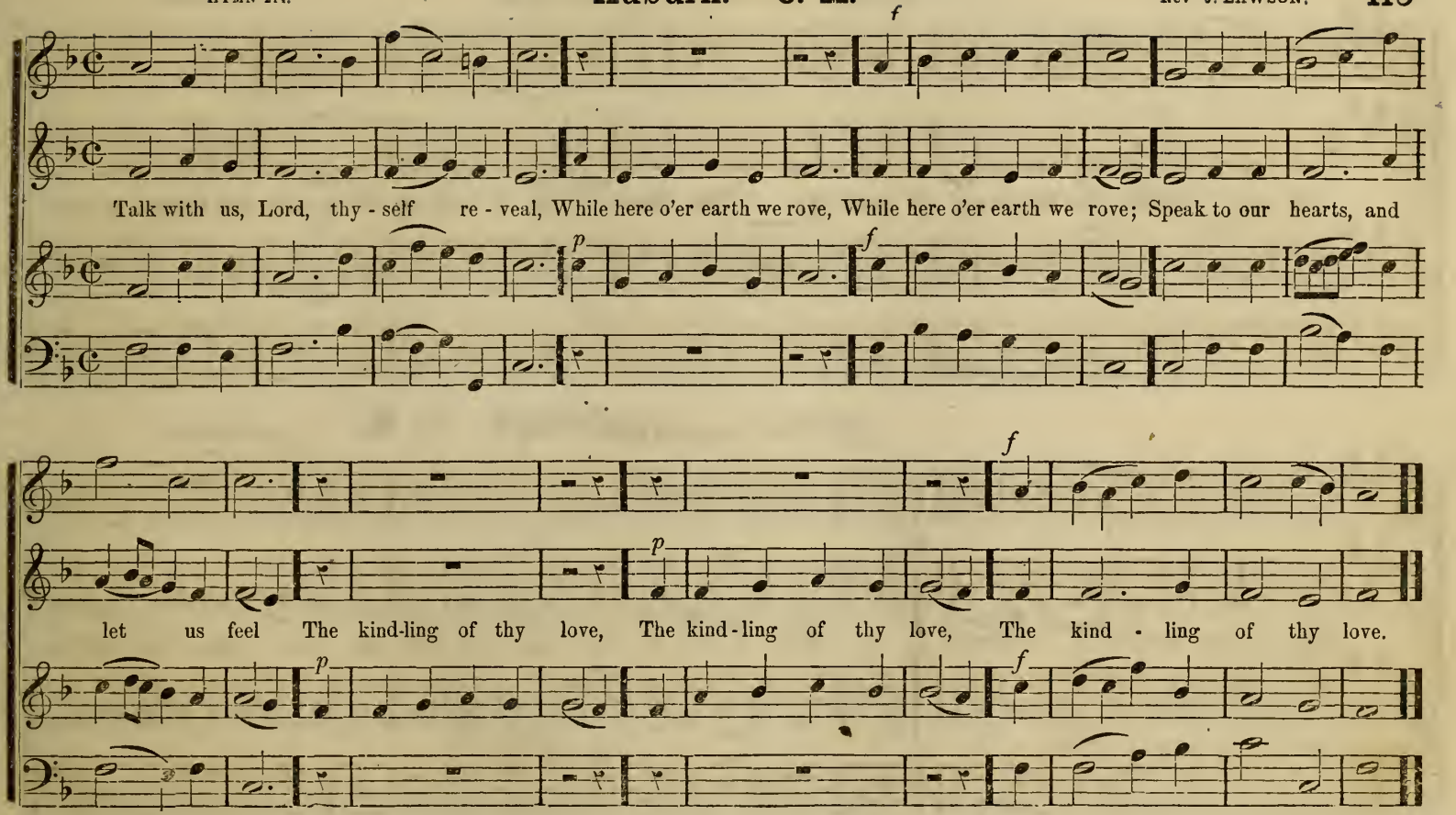
HYMN 22.

St. Ann's. C. M.

Dr. CROFT.



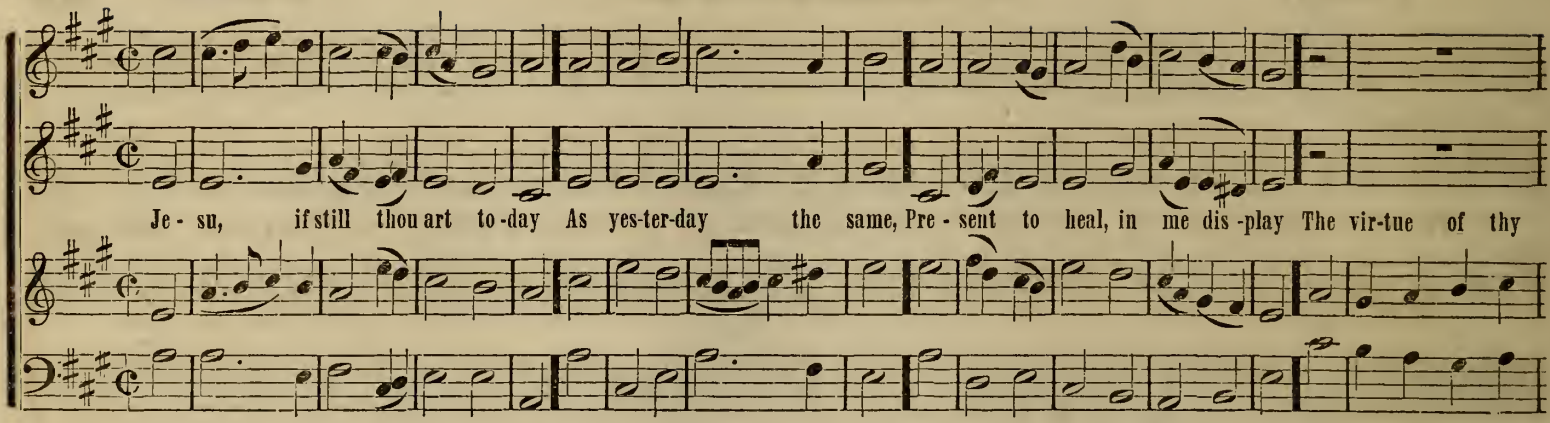
Keliah. C. M.

Our com - mon Sa - viour praise.
Come, let us, who in Christ be - lieve, Our com - mon Sa - viour praise, Our com - mon Sa - viour praise : To him with joyful
Organ.
Our com - mon Sa - viour praise.
The glo - ry of his grace ;
voices give The glo-ry of his grace, The glo-ry of his grace: To him, with joy - ful voi - ces give The glo - ry of his grace.
The glo - ry of his grace :


Talk with us, Lord, thy - self re - veal, While here o'er earth we rove, While here o'er earth we rove; Speak to our hearts, and
let us feel The kind-ling of thy love, The kind-ling of thy love, The kind - ling of thy love.

HYMN 135.

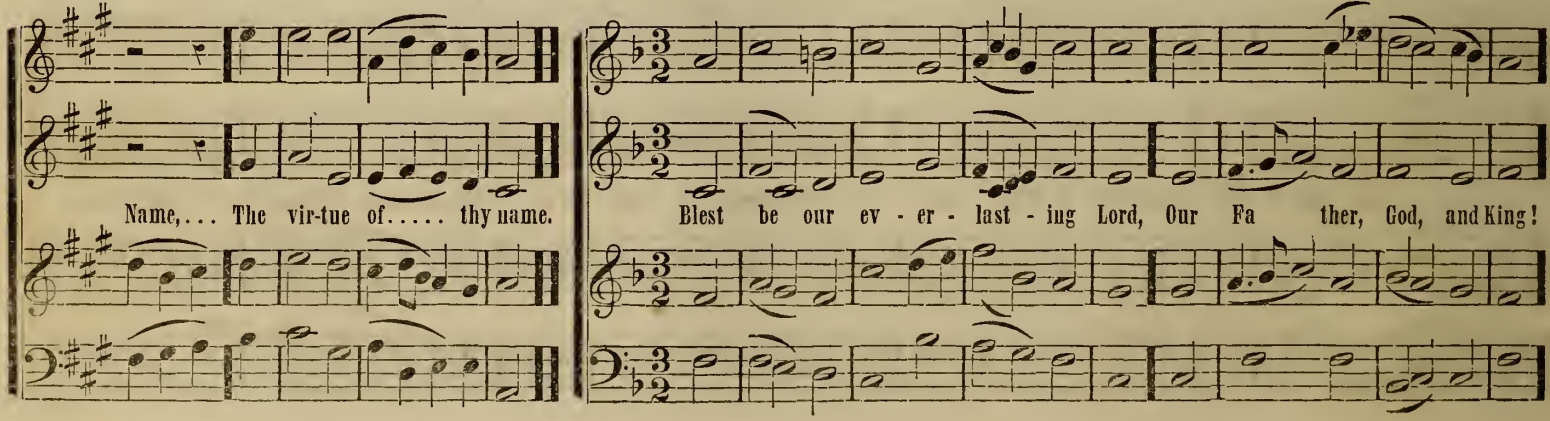
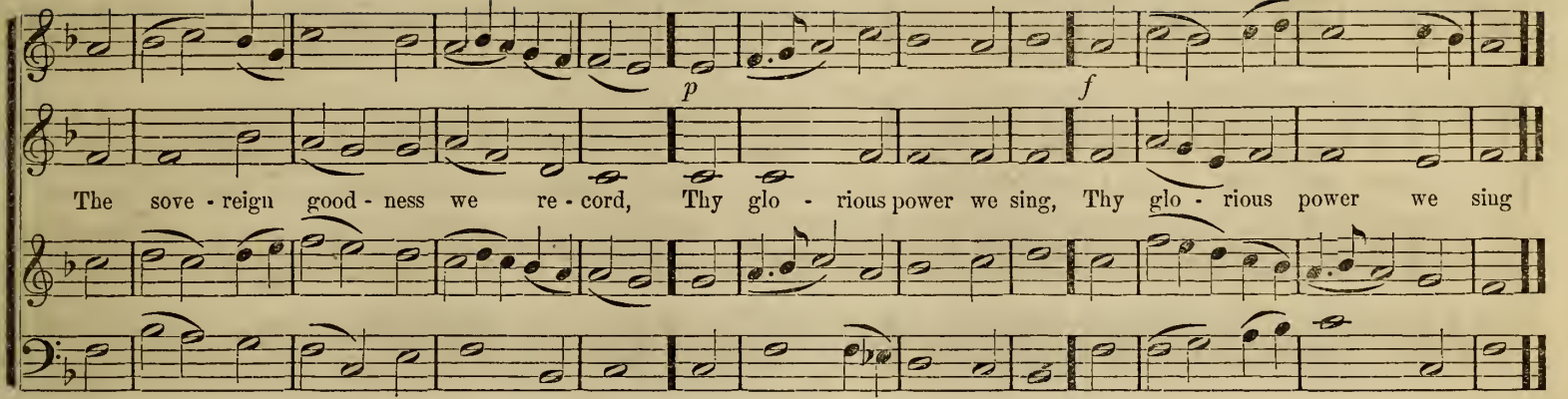
Mount Pleasant. C. M.

LEACH.



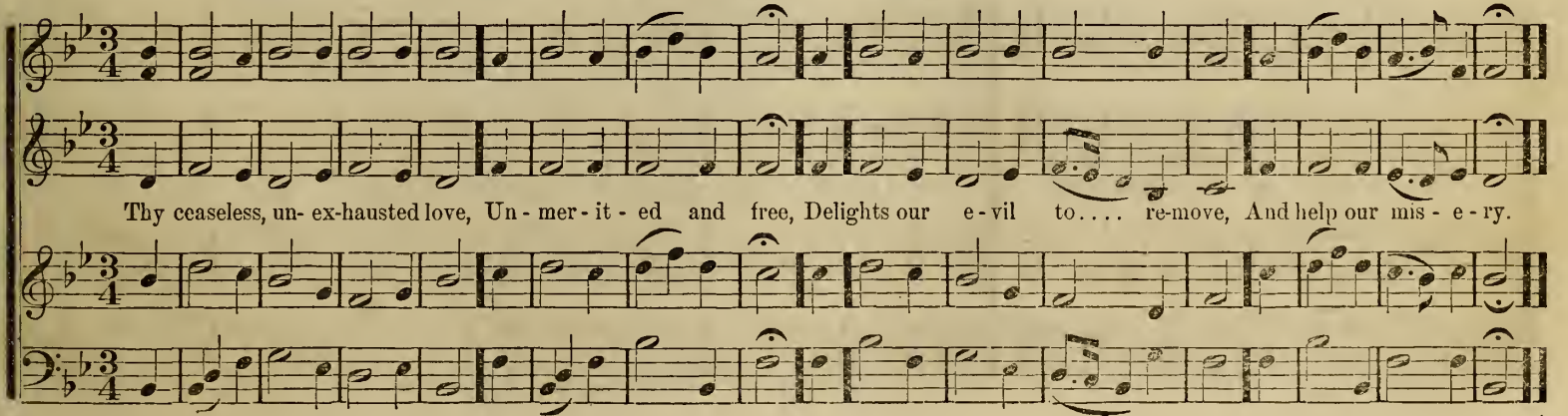
HYMN 248.

Axbridge. C. M.

T. CLARK.



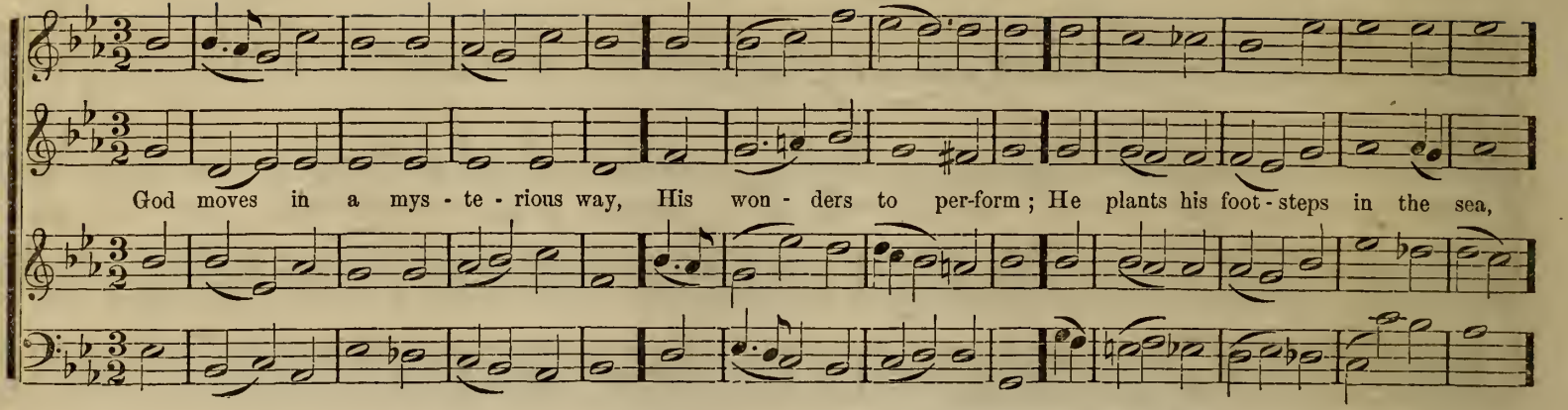
HYMN 250.

Ballerma. C. M.



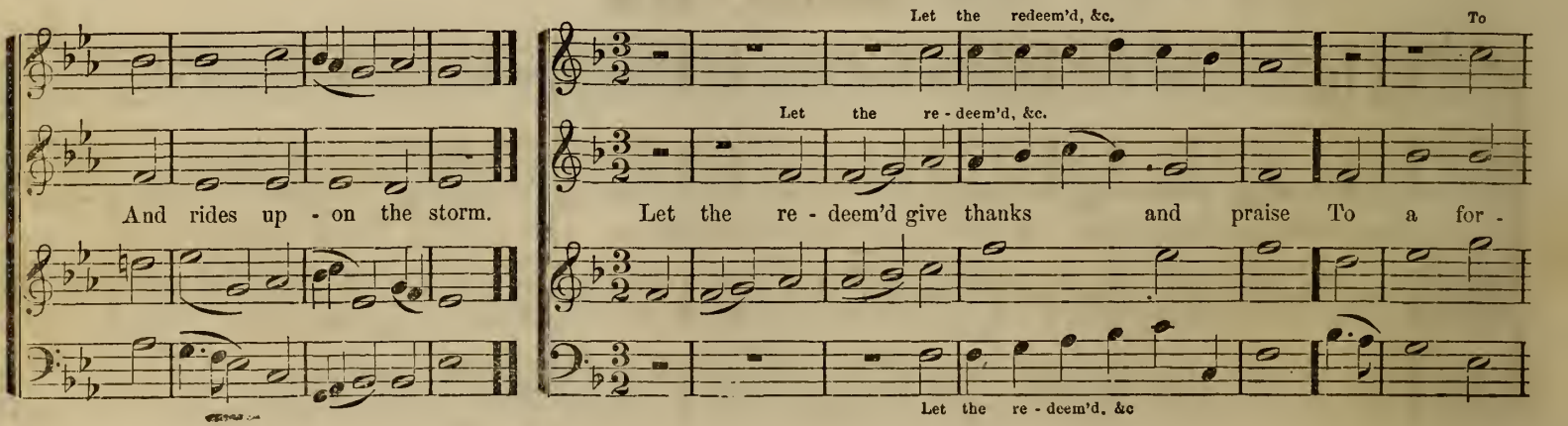
Camberwell. C. M.

ADAMS.



HYMN 123.

Geneva. C. M.


Let the redeem'd, &c.
To
Let the re - deem'd, &c.
And rides up - on the storm.
Let the re - deem'd give thanks and praise To a for -
Let the re - deem'd, &c

Geneva. C. M. Concluded.

a for-giv - ing God, My fee - ble voice, &c.

Till washed, &c.

giv - ing God! My fee - - ble voice I can - not raise, Till wash'd in Je - sus' blood.

My fee - ble voice, &c.

HYMN 169,

Bedford. C. M.

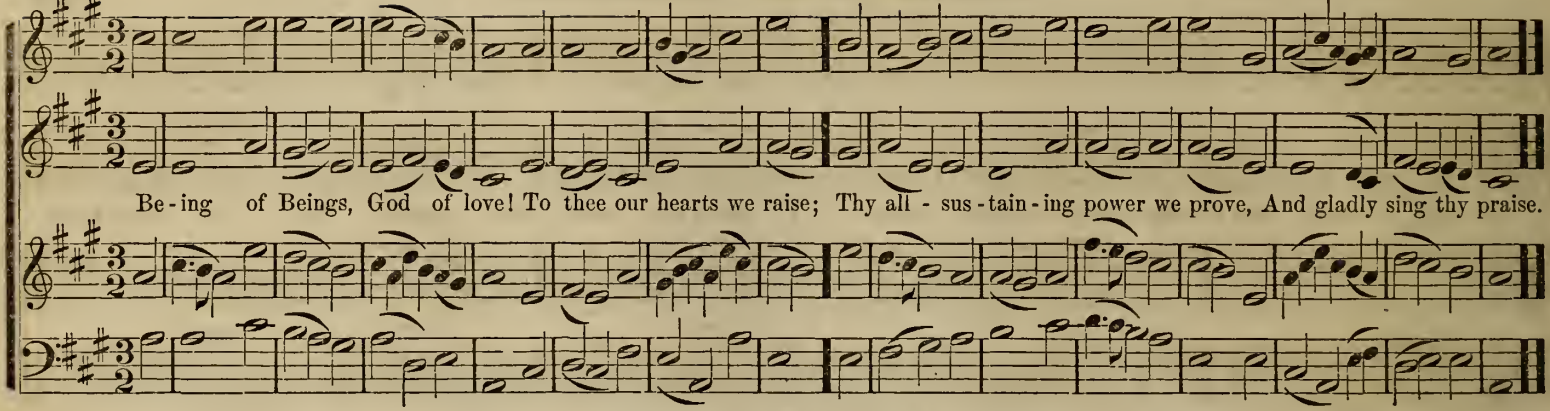
WHEALL.

Je - sus, the all - re - stor-ing Word, My fall - en spir-it's hope, Af - ter thy love - ly like-ness, Lord, Ah, when shall I wake up?

HYMN 543.

Abingdon. C. M.

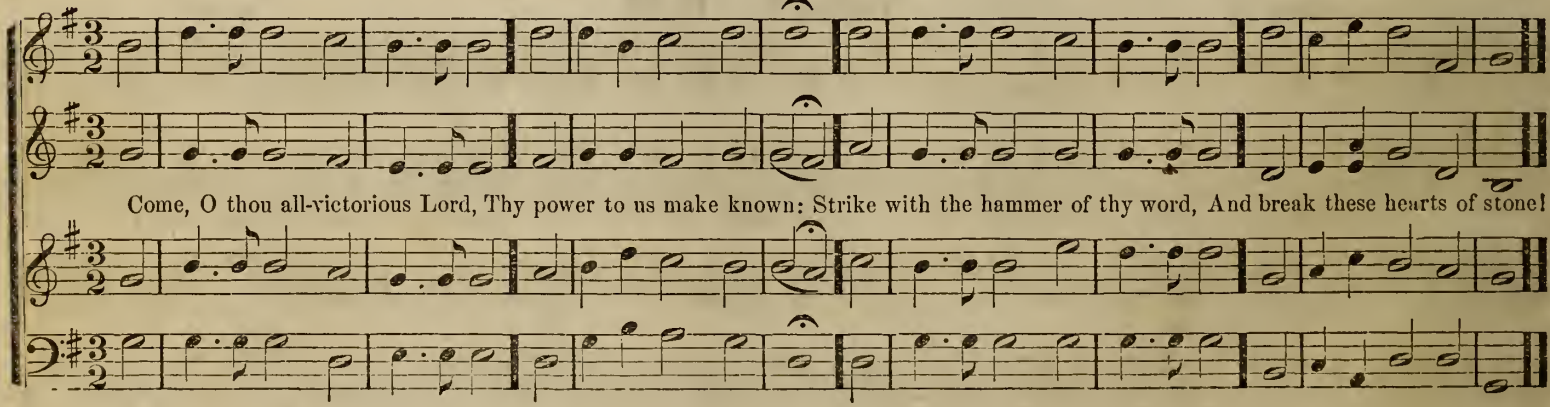
DR. HEIGHINGTON.



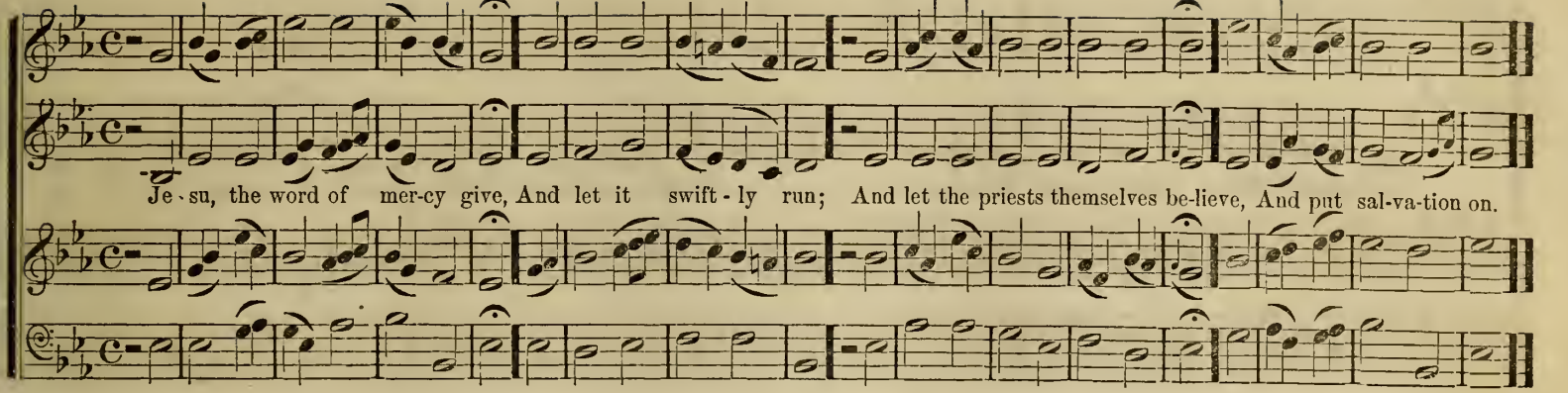
HYMN 84.

Arlington. C. M.

DR. ARNE.

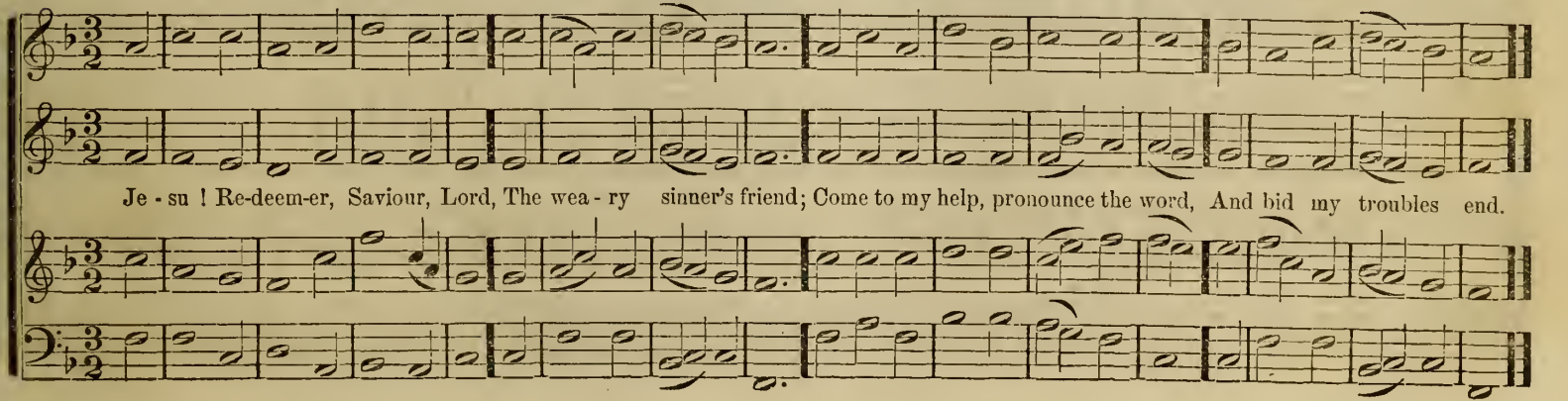

Come, O thou all-victorious Lord, Thy power to us make known: Strike with the hammer of thy word, And break these hearts of stone!

Warwick. C. M.

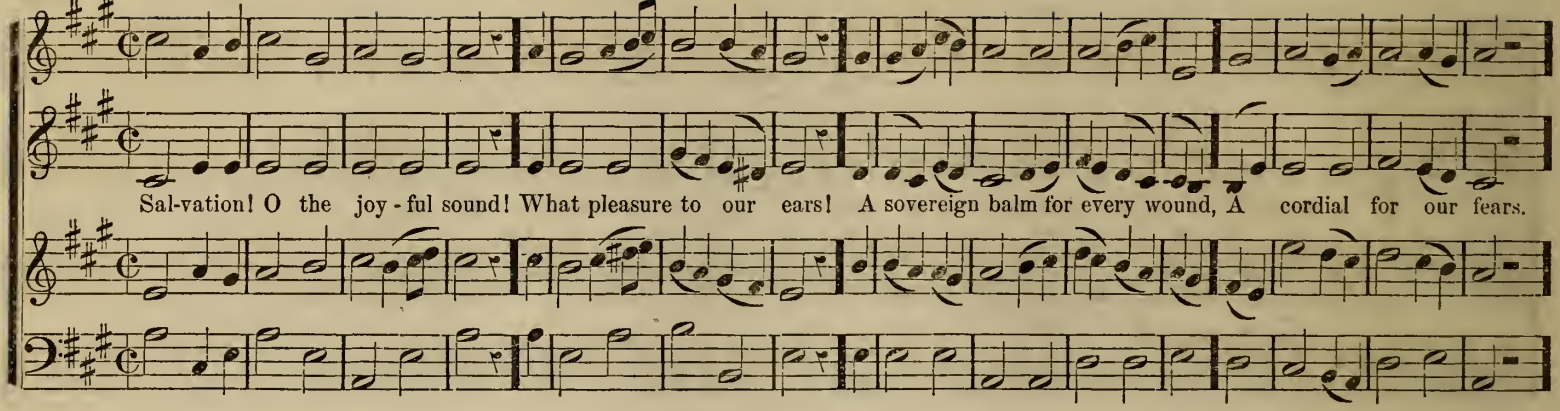


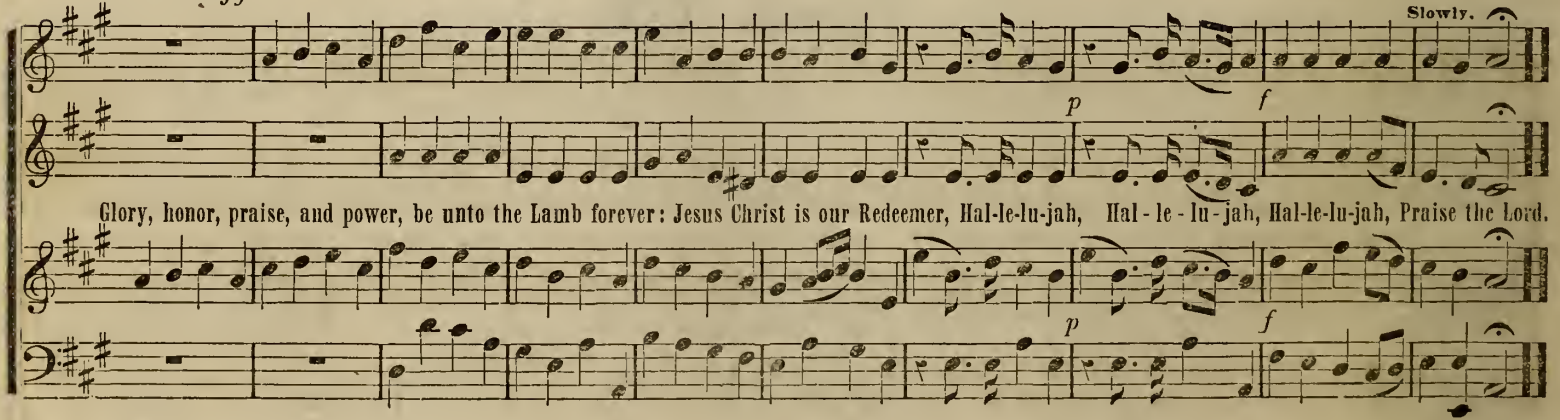
HYMN 139.

Ephesus. C. M.

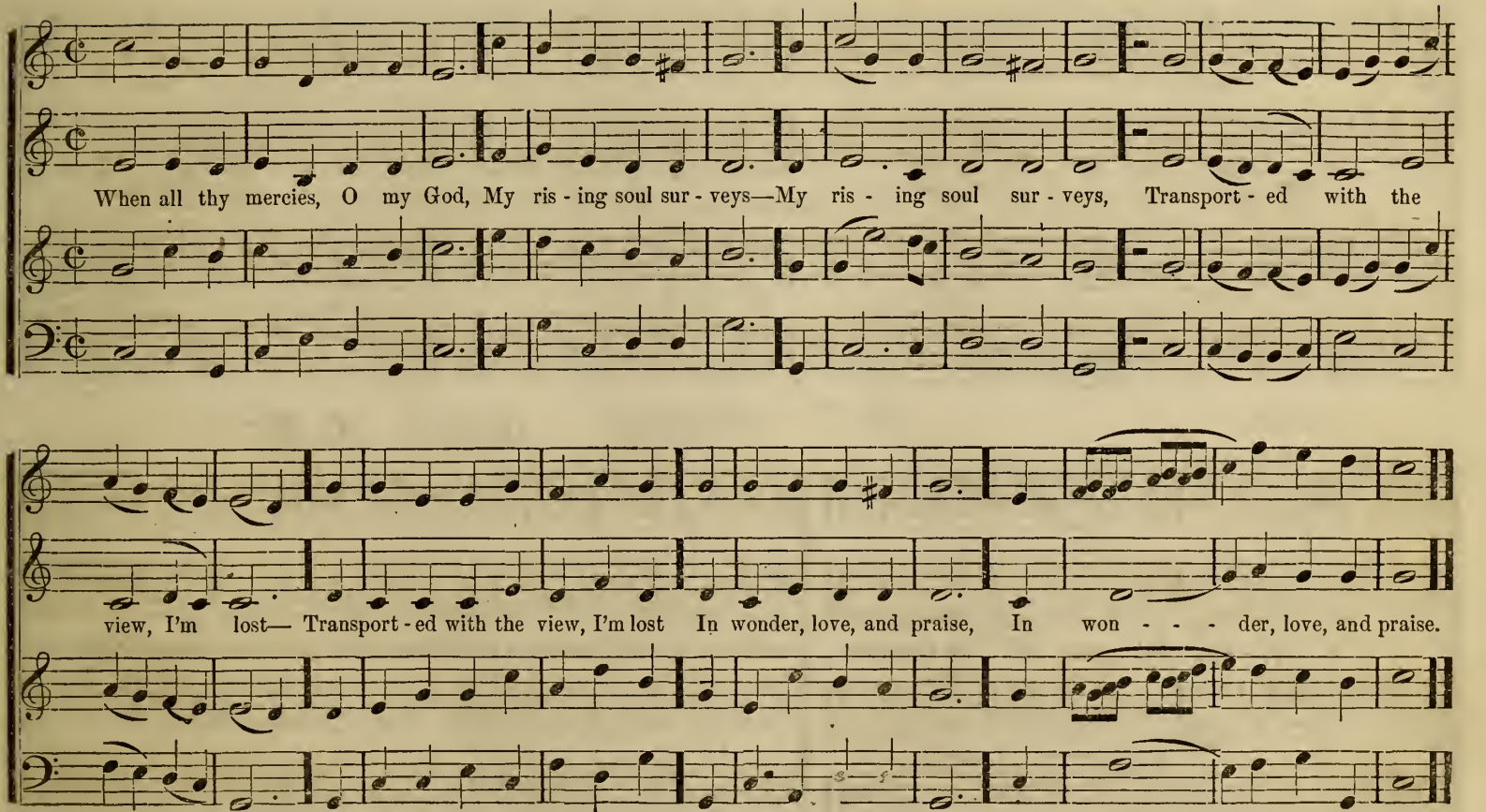


Ashley. C. M.

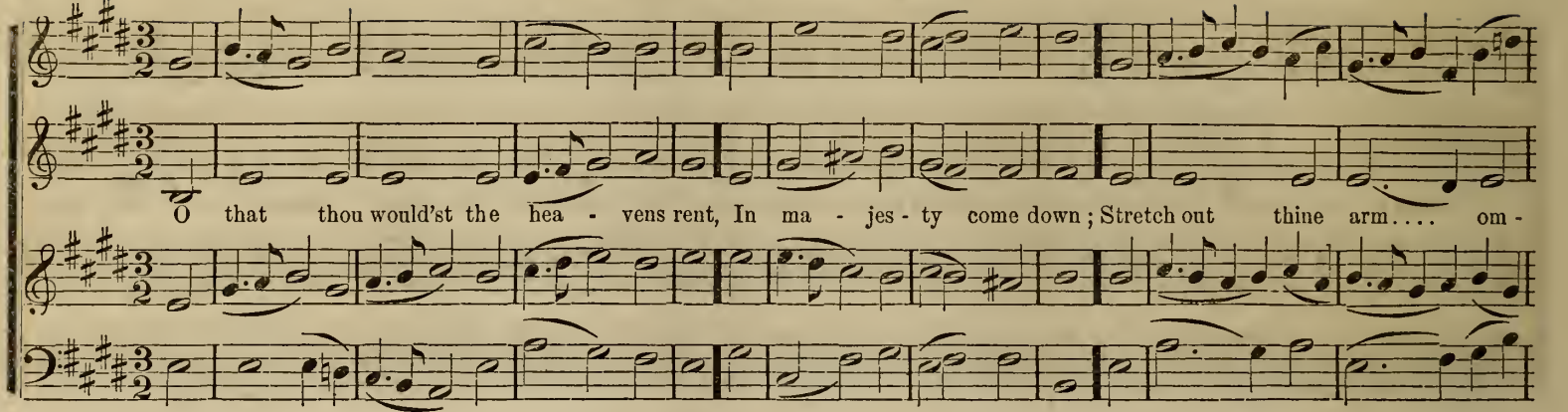


The Doxology.

Slowly.
p
f
Glory, honor, praise, and power, be unto the Lamb forever: Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.
p
f

David's Harp. C. M.

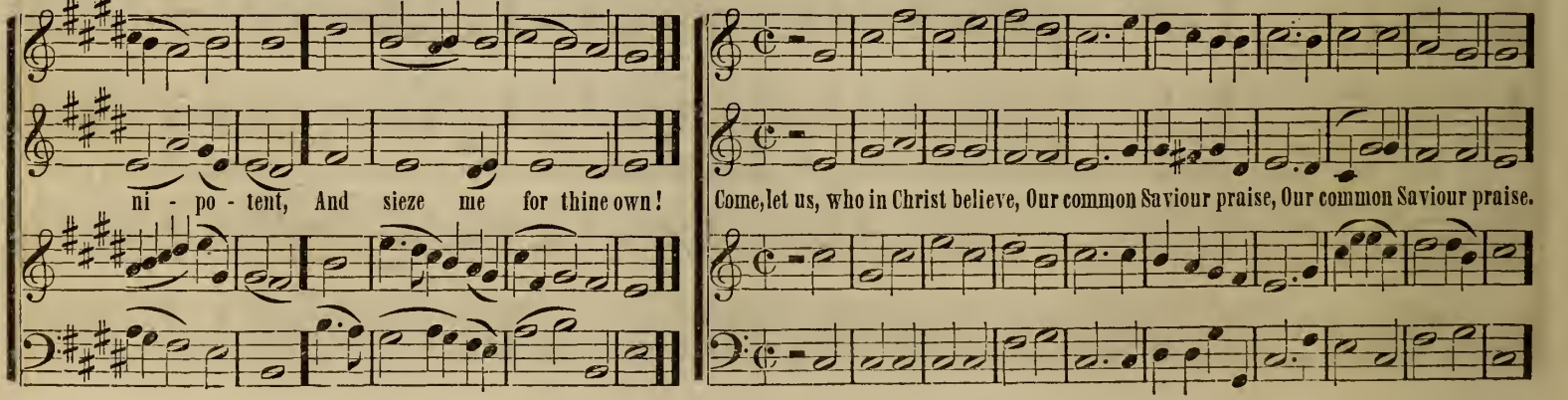

When all thy mercies, O my God, My ris - ing soul sur - veys—My ris - ing soul sur - veys, Transport - ed with the
view, I'm lost— Transport - ed with the view, I'm lost In wonder, love, and praise, In won - - - der, love, and praise.

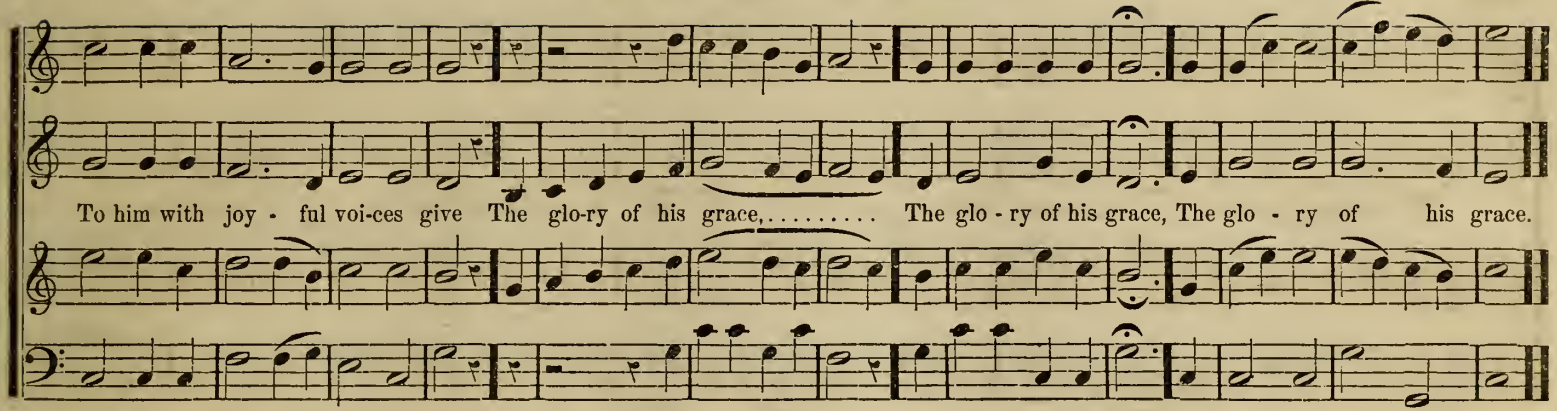
Sheldon. C. M.



HYMN 208.

Gabriel. C. M.

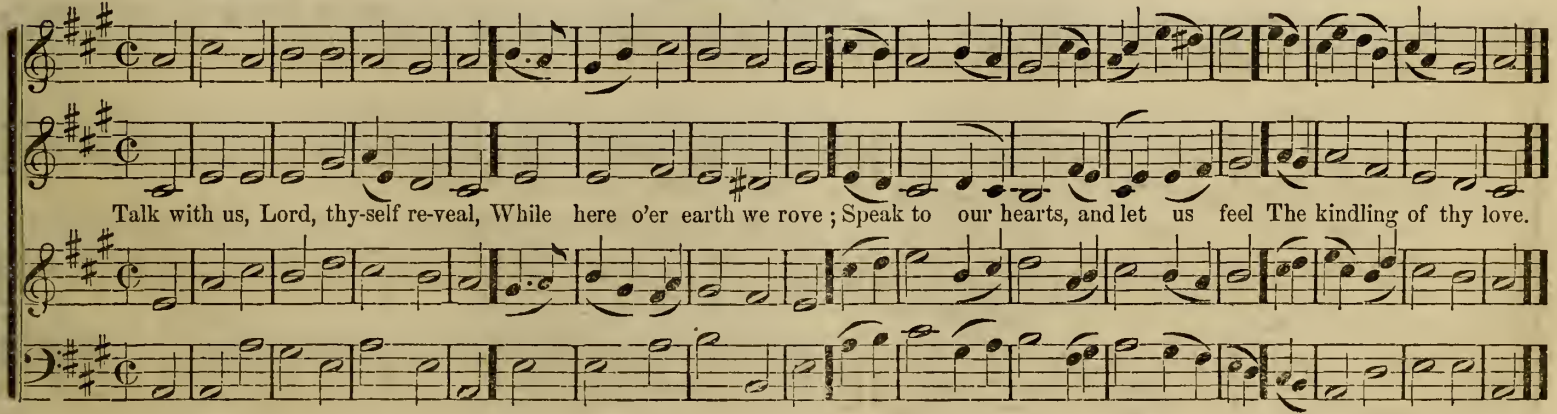

ni - po - tent, And sieze me for thine own!
Come, let us, who in Christ believe, Our common Saviour praise, Our common Saviour praise.



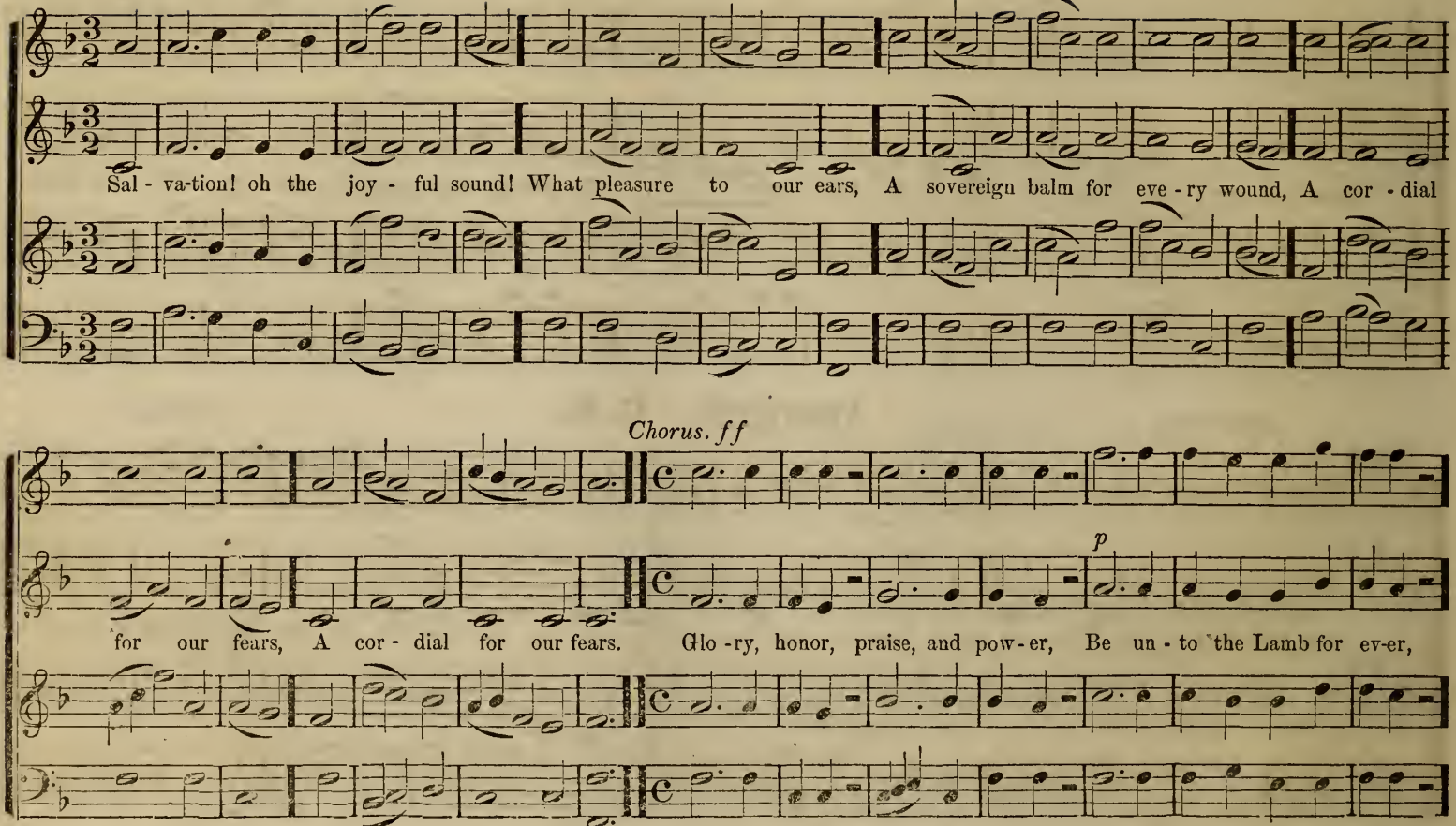
HYMN 214.

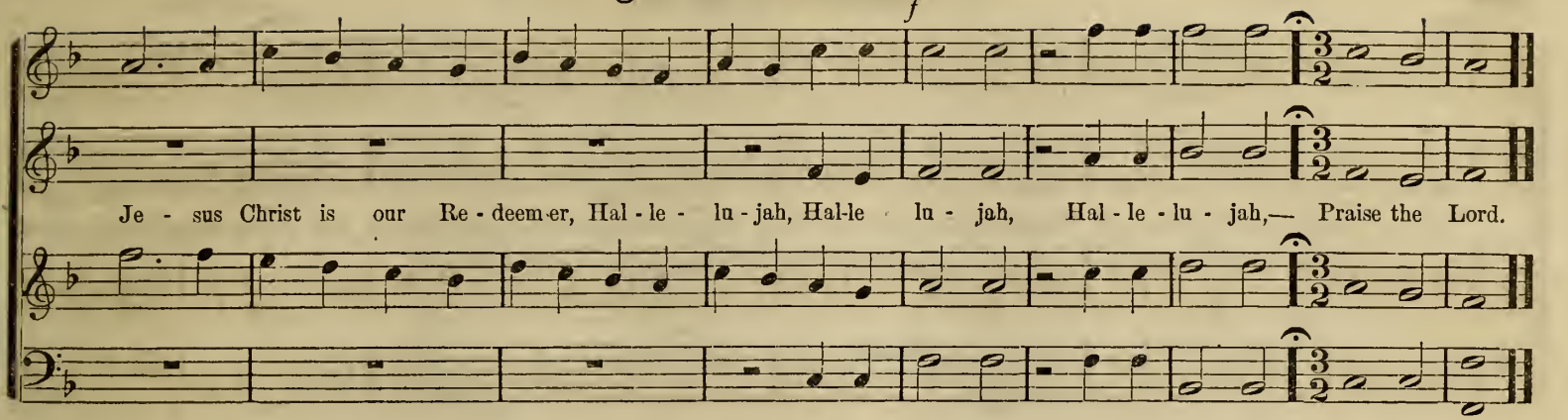
Attercliffe. C. M.

MATHER.

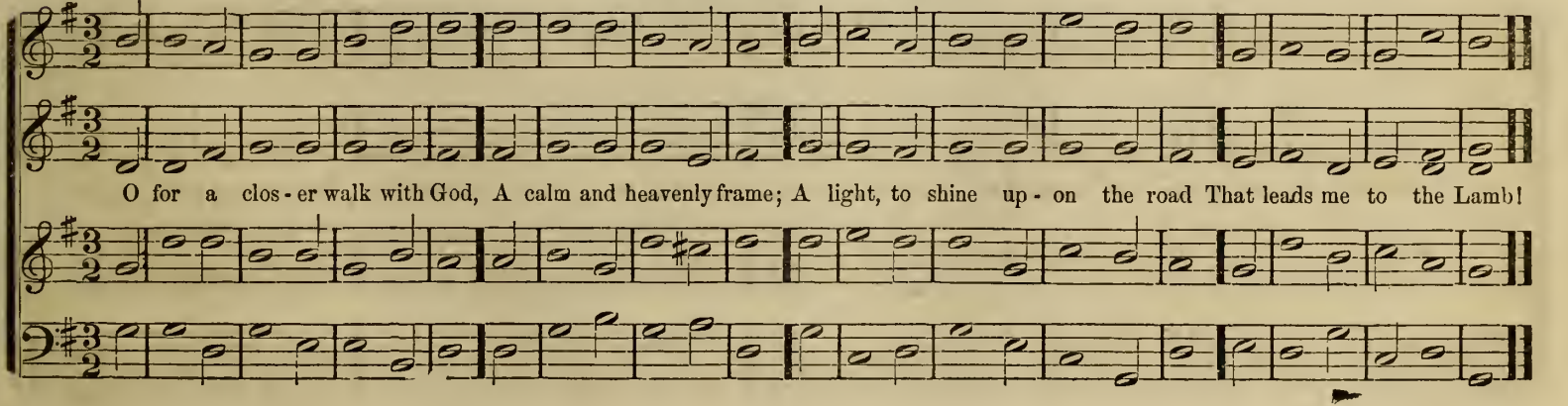


Sovereign Balm. C. M.


Sal - va-tion! oh the joy - ful sound! What pleasure to our ears, A sovereign balm for eve - ry wound, A cor - dial
Chorus. ff
for our fears, A cor - dial for our fears.
p
Glo - ry, honor, praise, and pow - er, Be un - to the Lamb for ev-er,



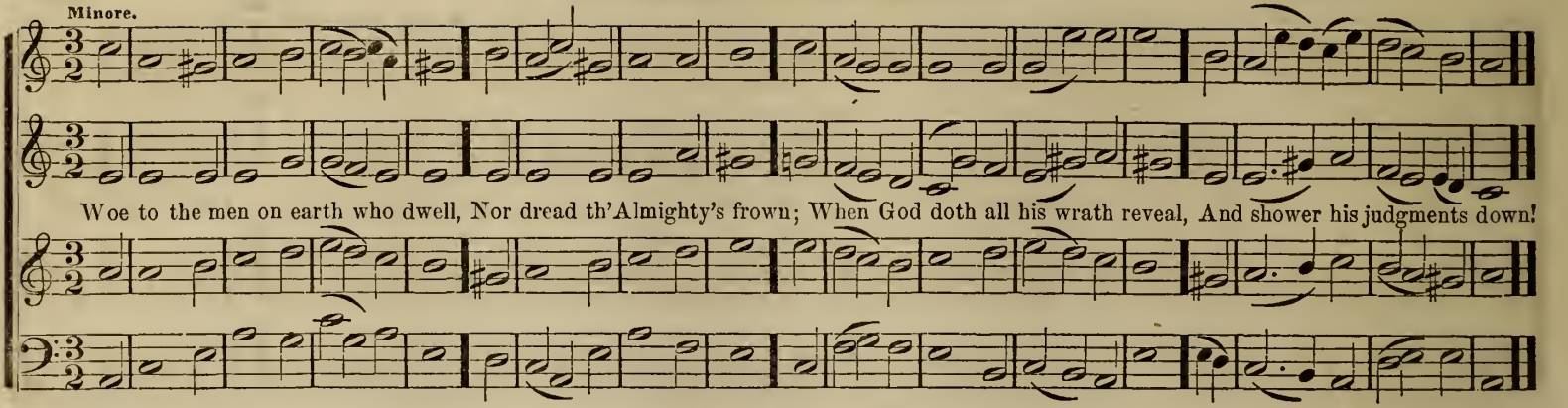
HYMN 663.

Mear. C. M.

HYMN 63.

Burford. C. M.

PURCELL.

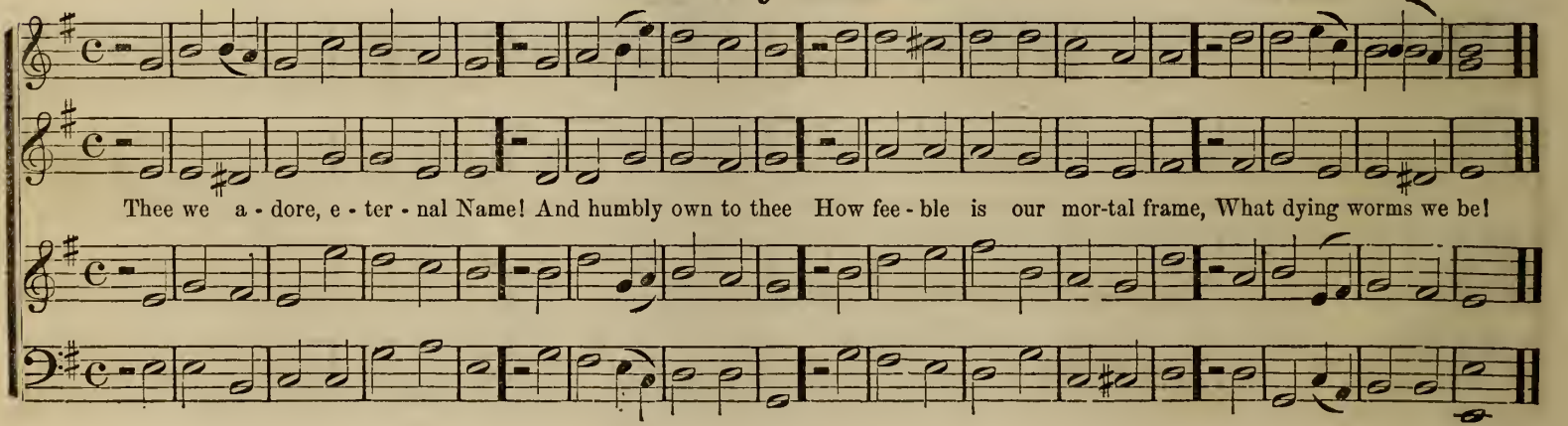
Minore.


Woe to the men on earth who dwell, Nor dread th'Almighty's frown; When God doth all his wrath reveal, And shower his judgments down!

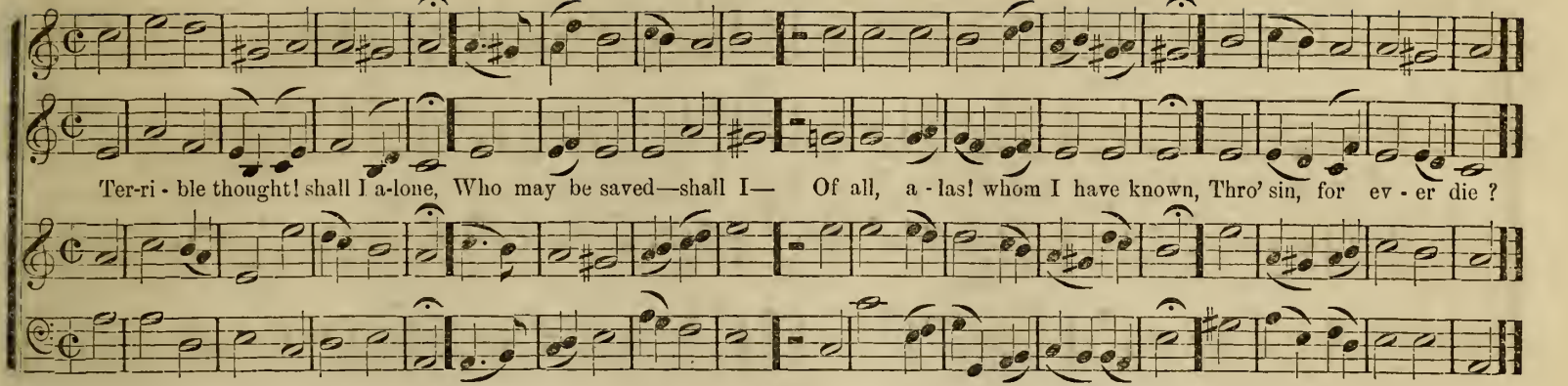
HYMN 42.

St. Mary's. C. M.

RATHIEL.

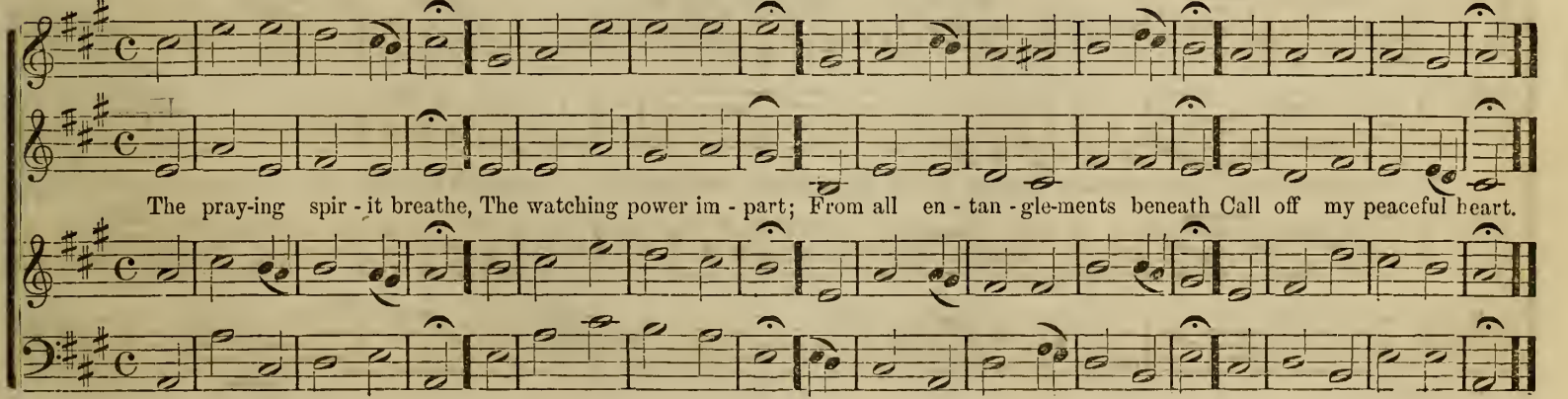


Walsal. C. M.



Cambridge. S. M.

Rev. R. HARRISON.

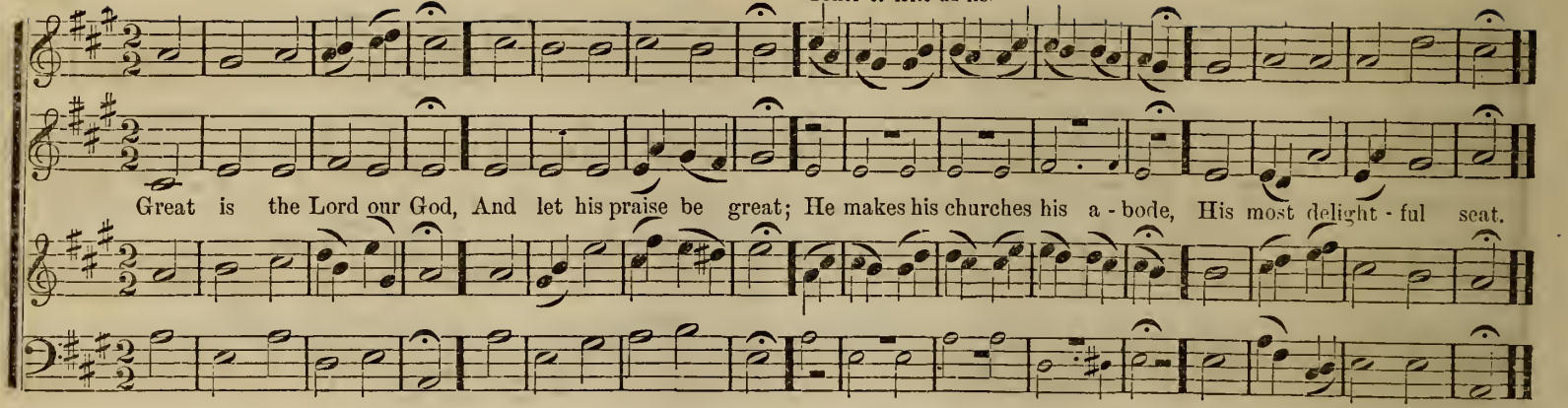


HYMN 579.

Shirland. S. M.

Tenor or Alto ad lib.

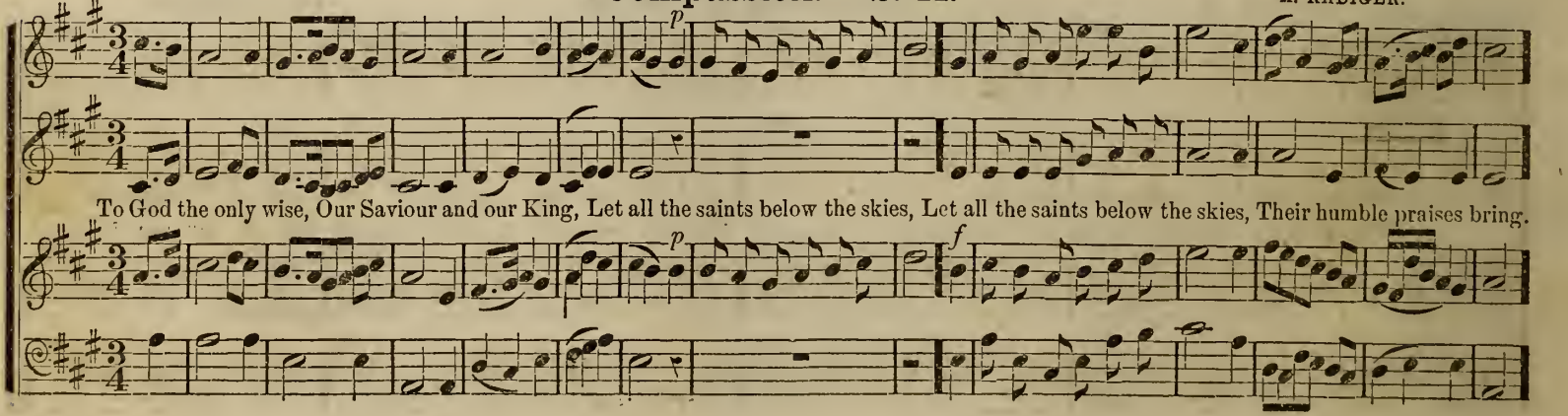
S. STANLEY.



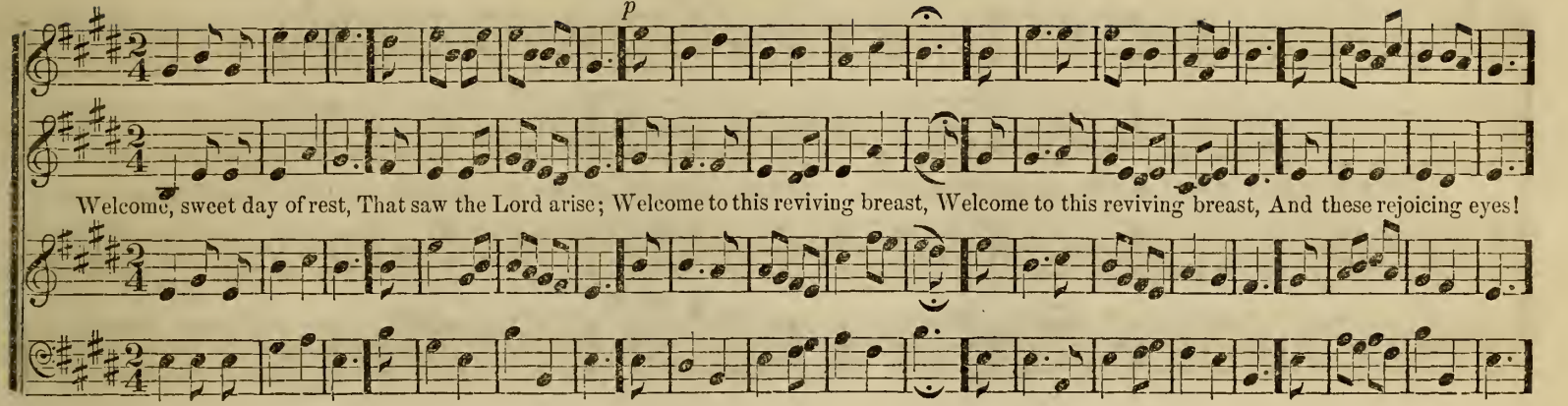
HYMN 685.

Compassion. S. M.

A. RADIGER.


p
To God the only wise, Our Saviour and our King, Let all the saints below the skies, Let all the saints below the skies, Their humble praises bring.
p
f

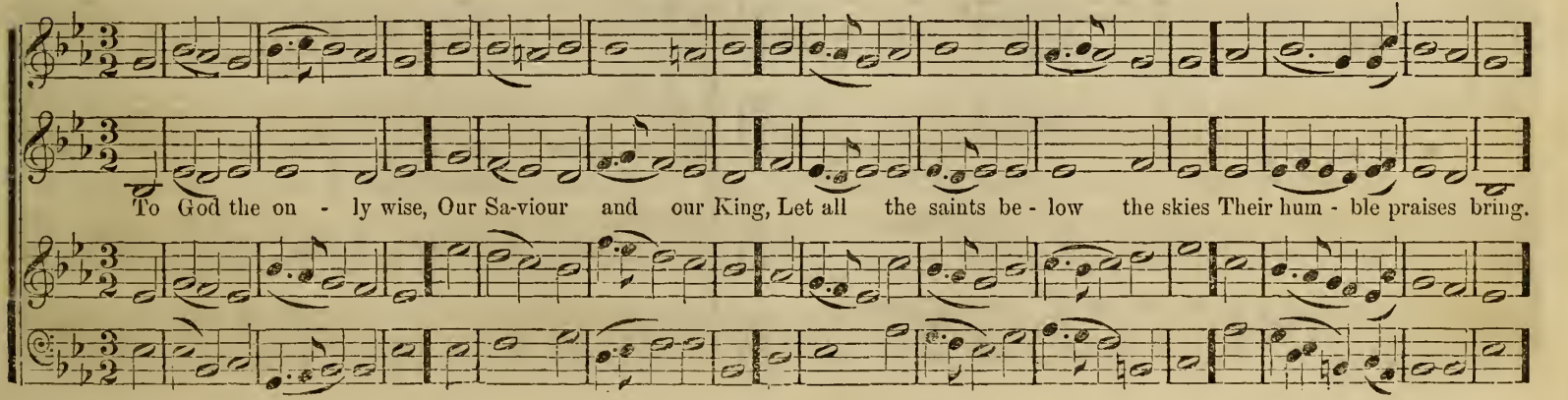
Milton Abbey. S. M.


p
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, Welcome to this reviving breast, And these rejoicing eyes!

HYMN 685.

Mount Ephraim. S. M.

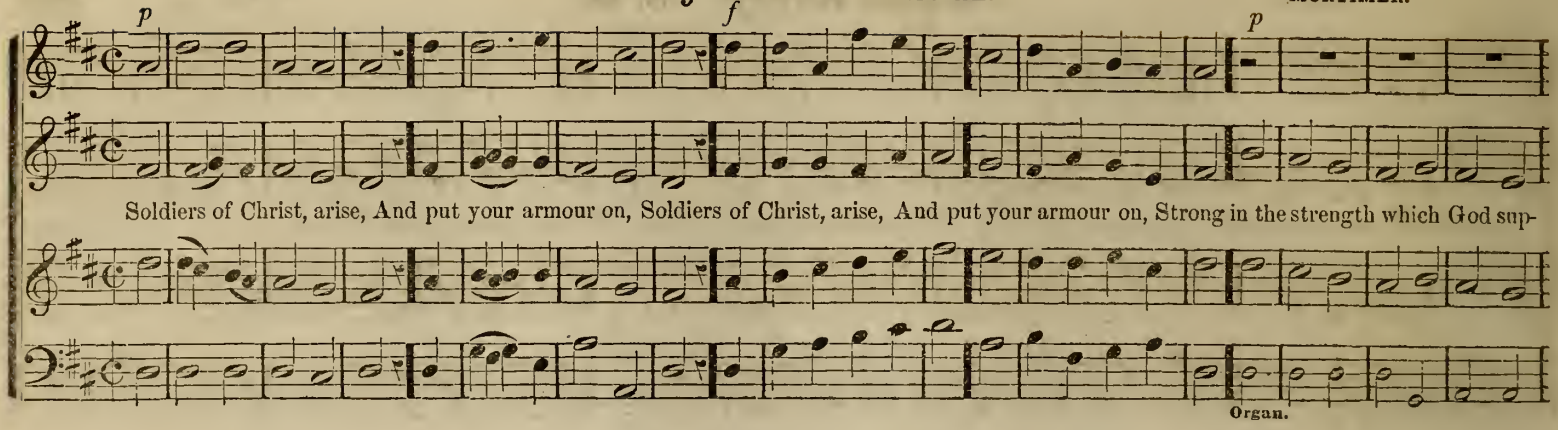
B. MILGROVE.



HYMN 266.

Bradley Church. S. M.

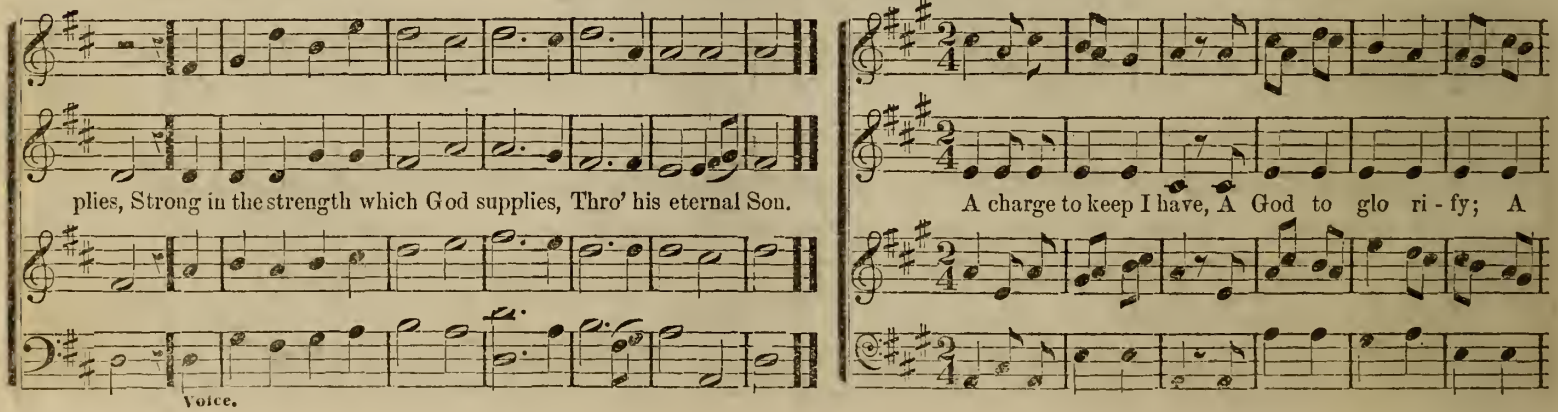
MORTIMER.

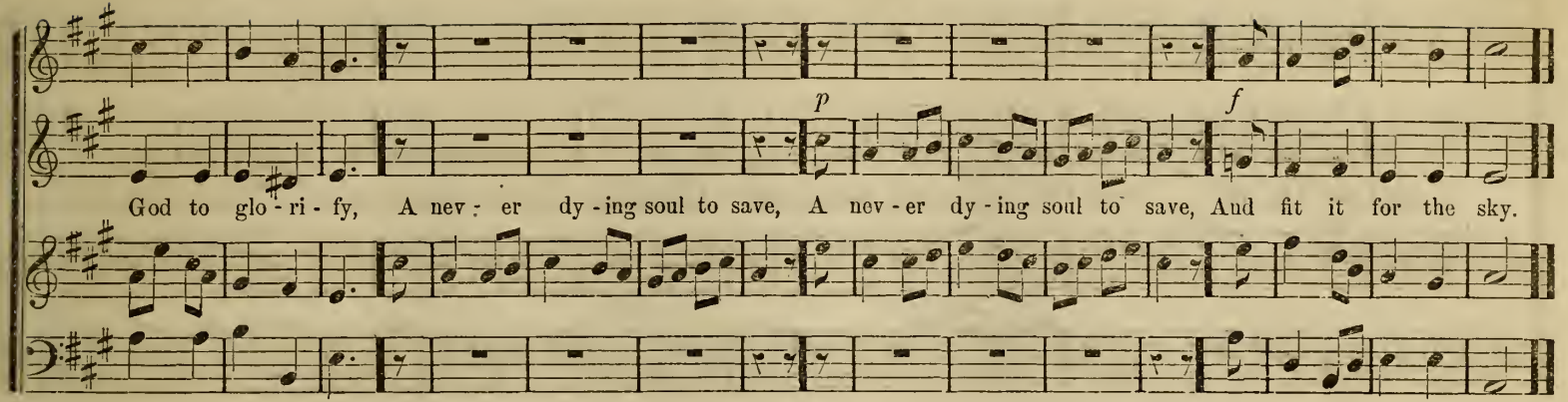

p
f
p
Soldiers of Christ, arise, And put your armour on, Soldiers of Christ, arise, And put your armour on, Strong in the strength which God sup-
Organ.

HYMN 318.

Reuben. S. M.

WAKELY.

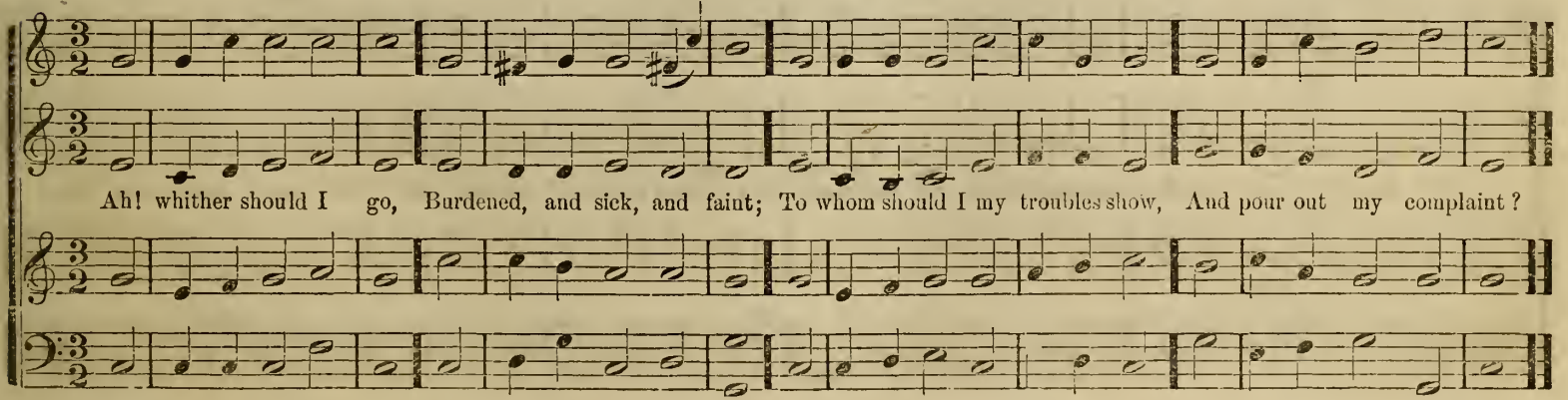




HYMN 152,

Boylston. S. M.

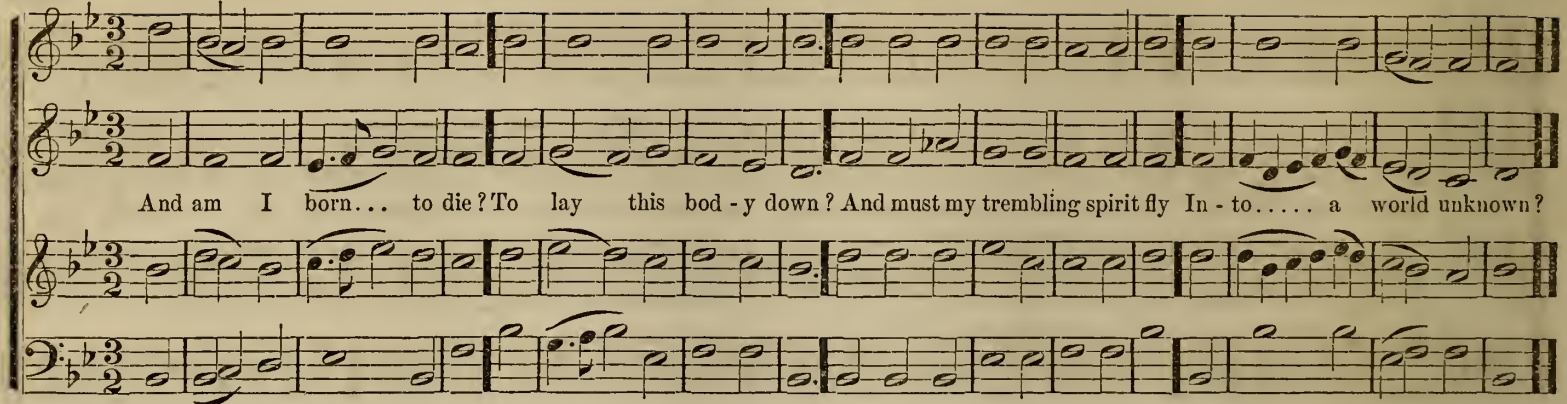
L. MASON.



HYMN 43.

Sarah. S. M.

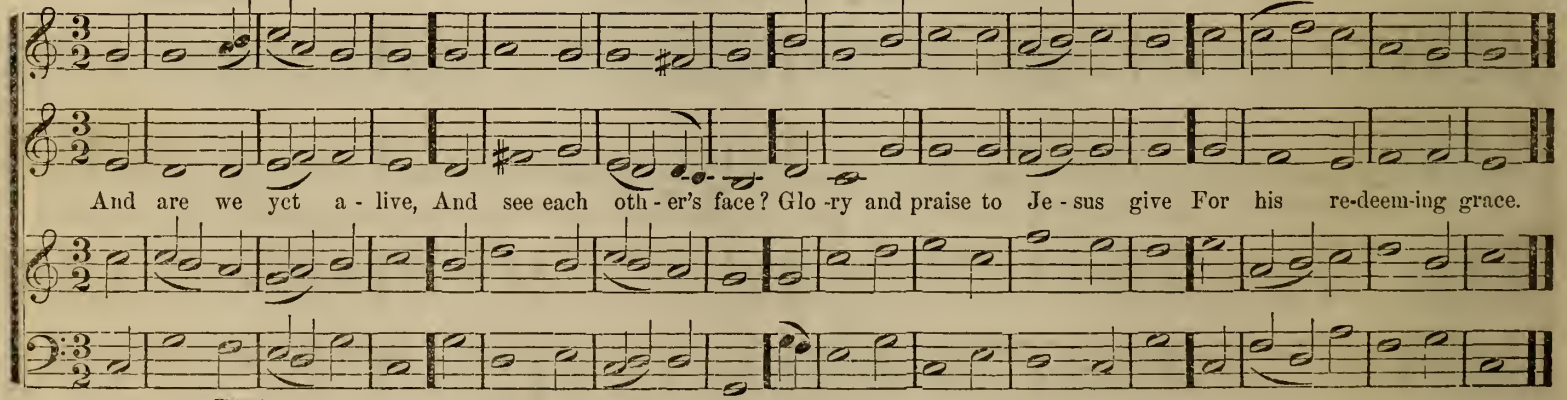
W. ARNOLD.



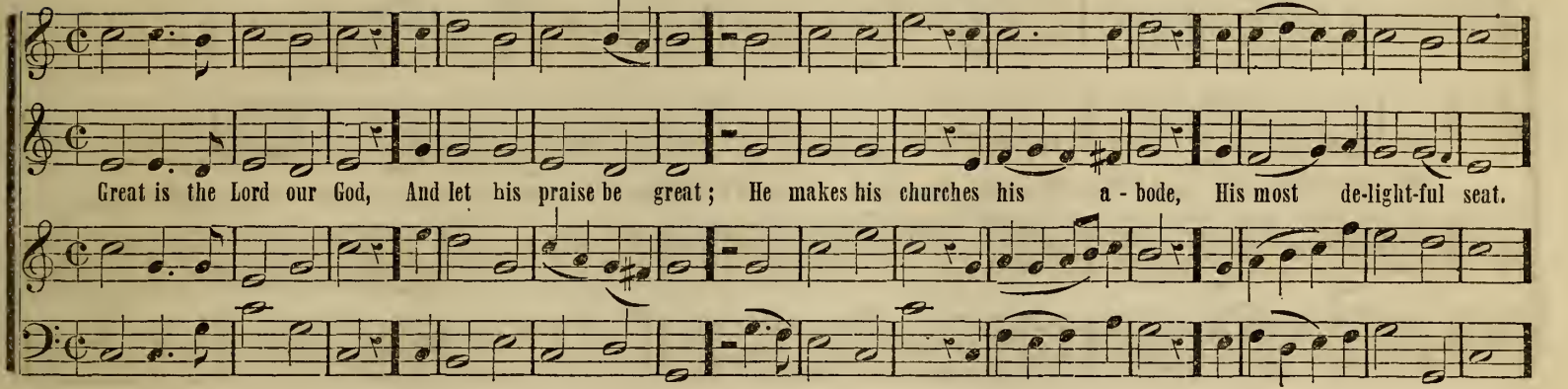
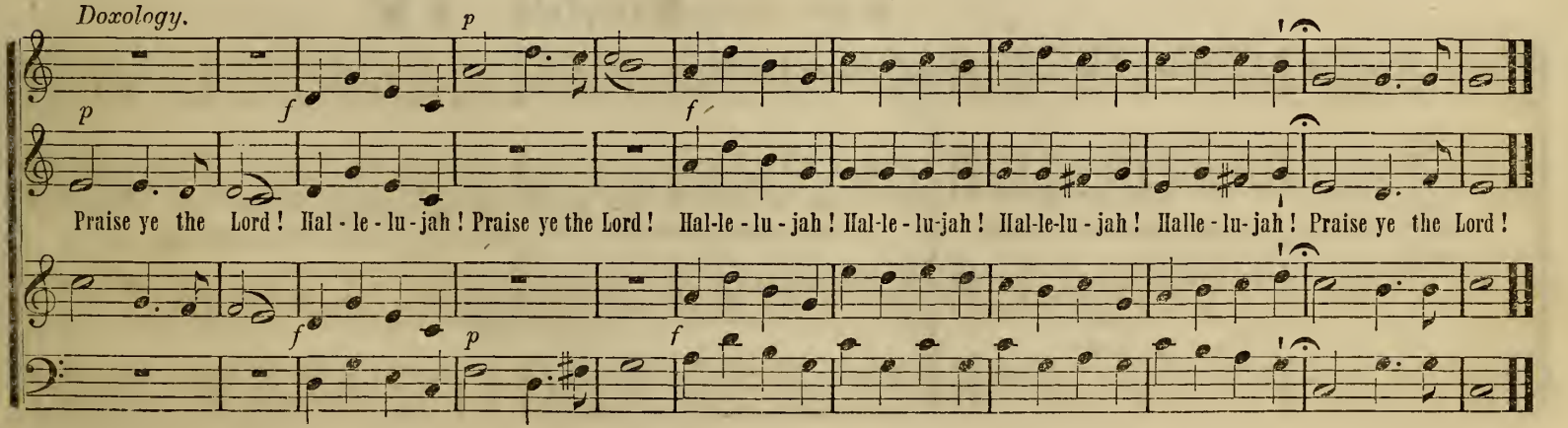
HYMN 478.

Aynhoe. S. M.

DR. NARES.



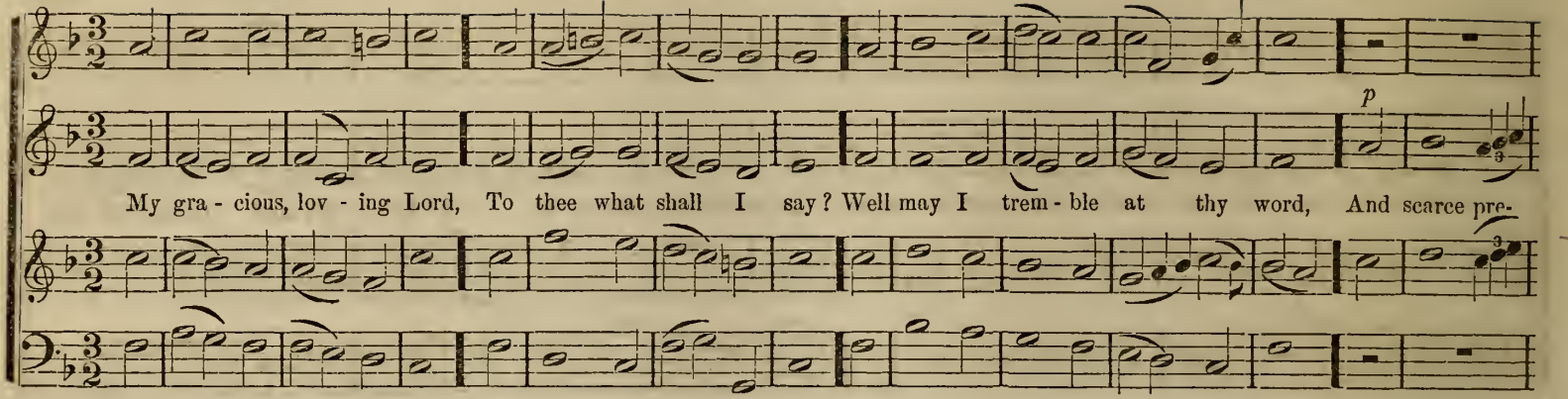
Falcon Street. S. M.



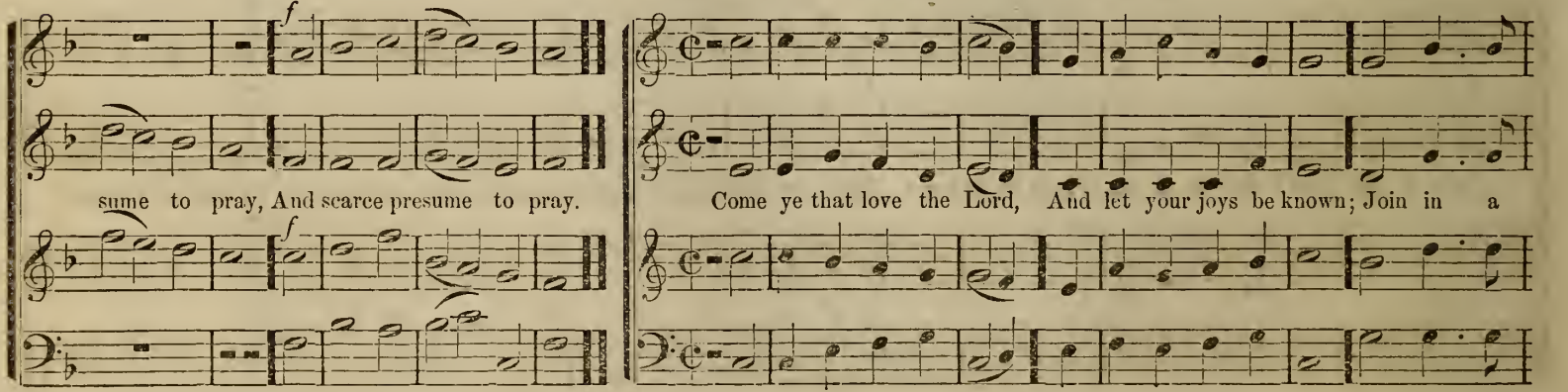
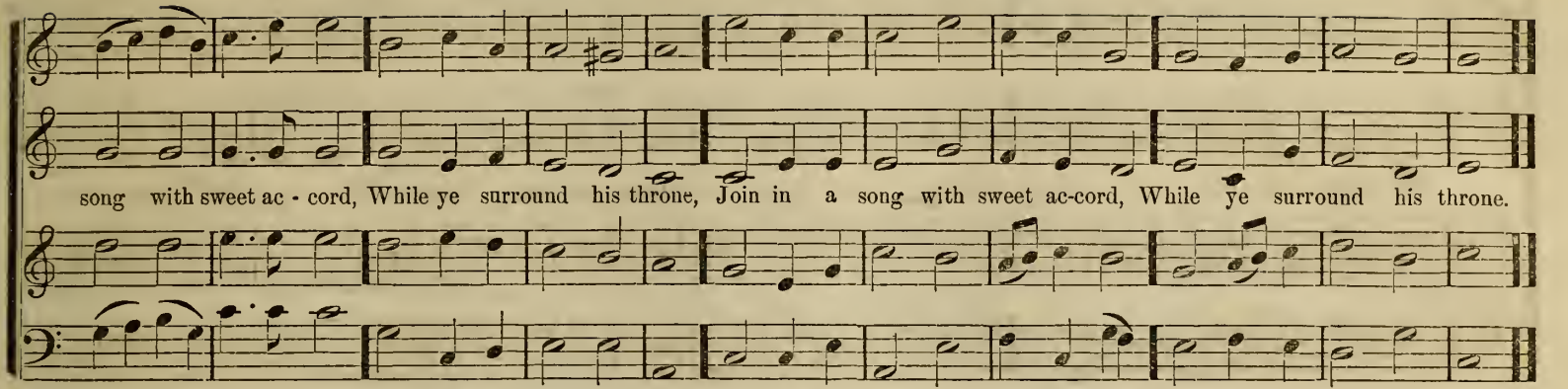
Doxology.
p
f
p
f
Praise ye the Lord! Hal - le - lu - jah! Praise ye the Lord! Hal-le - lu - jah! Hal-le-lu-jah! Hal-le-lu - jah! Halle - lu-jah! Praise ye the Lord!
f
p
f

Isaiah. S. M.

MORETON.

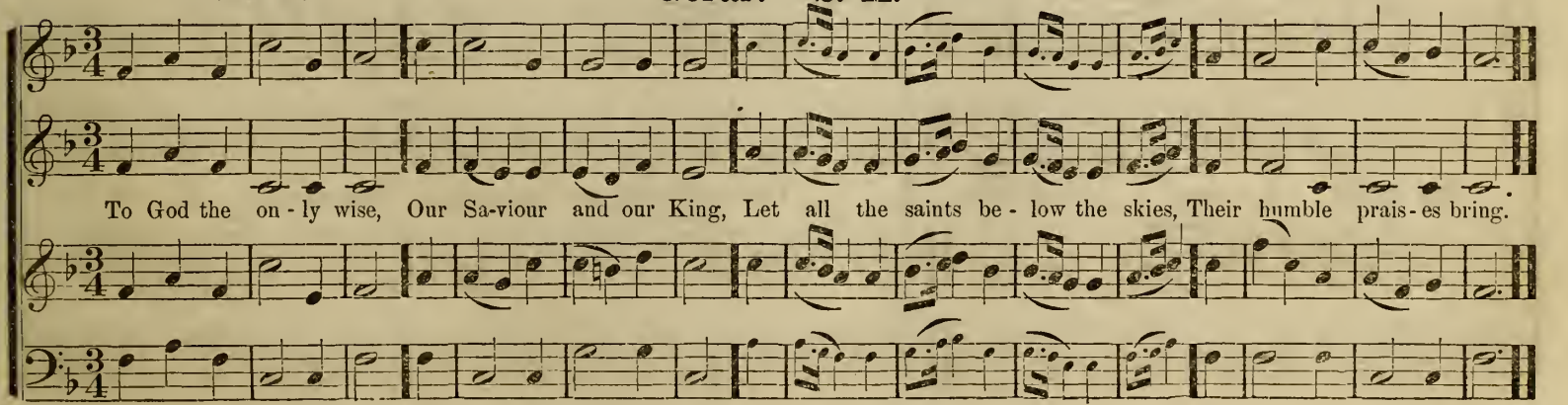


HYMN 12.

Mansfield. S. M.



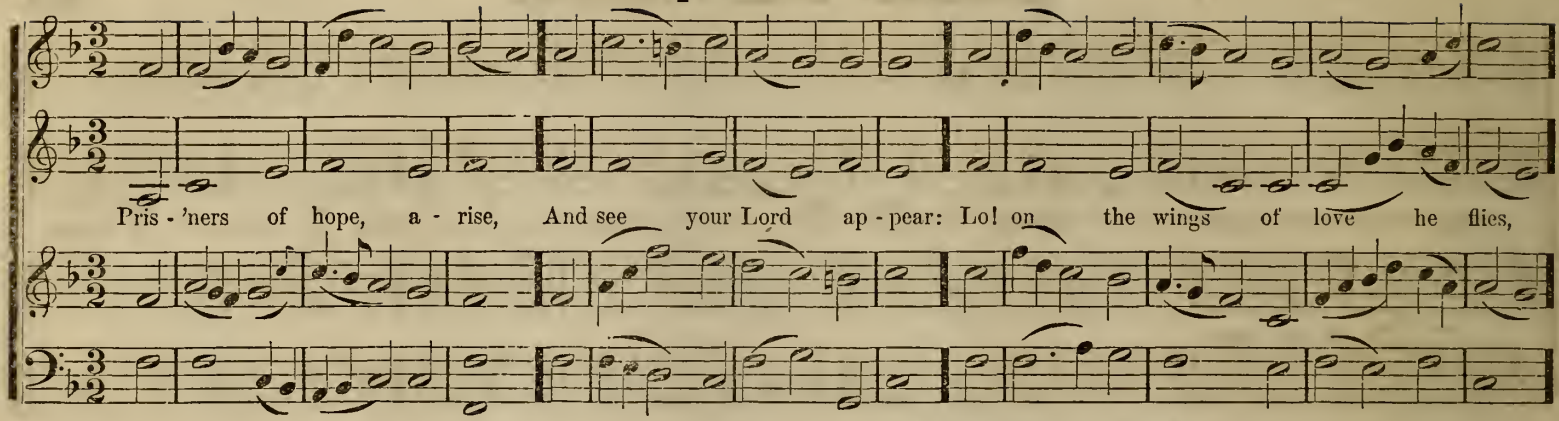
HYMN 685.

Gerar. S. M.



HYMN 387.

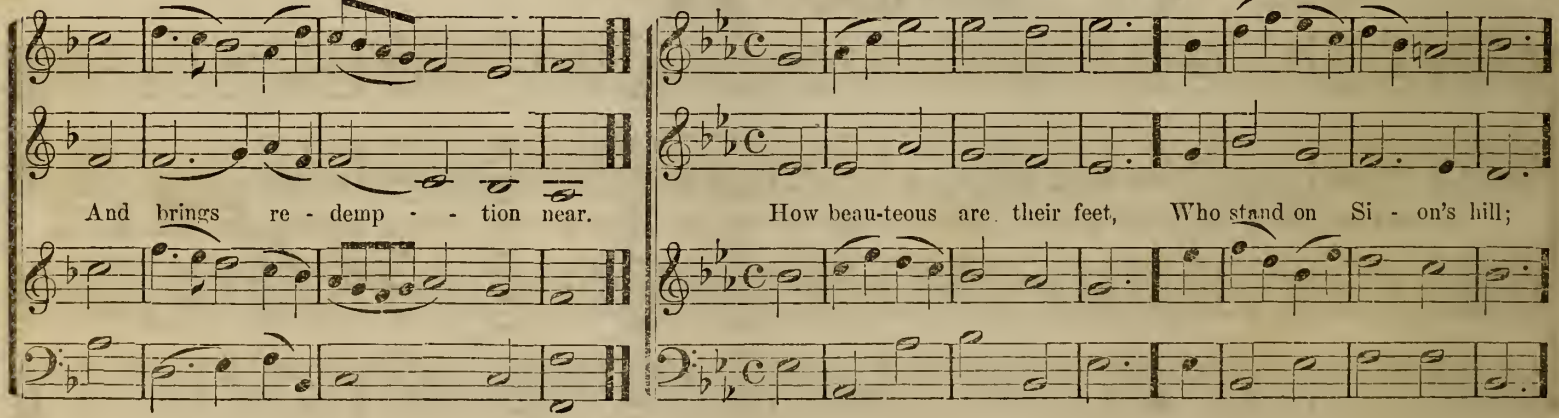
Ipswich. S. M.

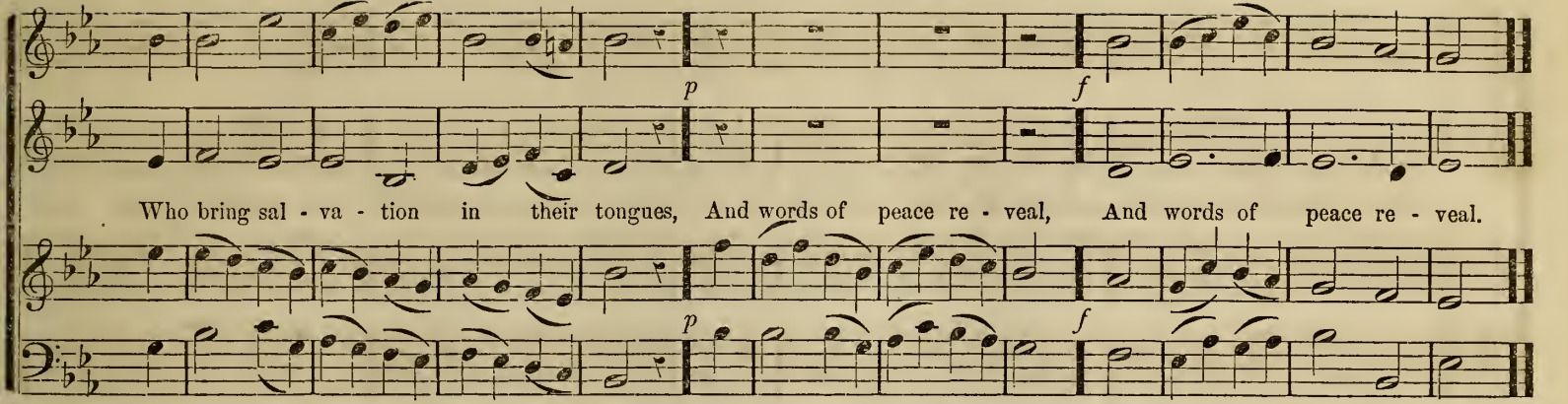


HYMN 701.

Mathias. S. M.

STANLEY.

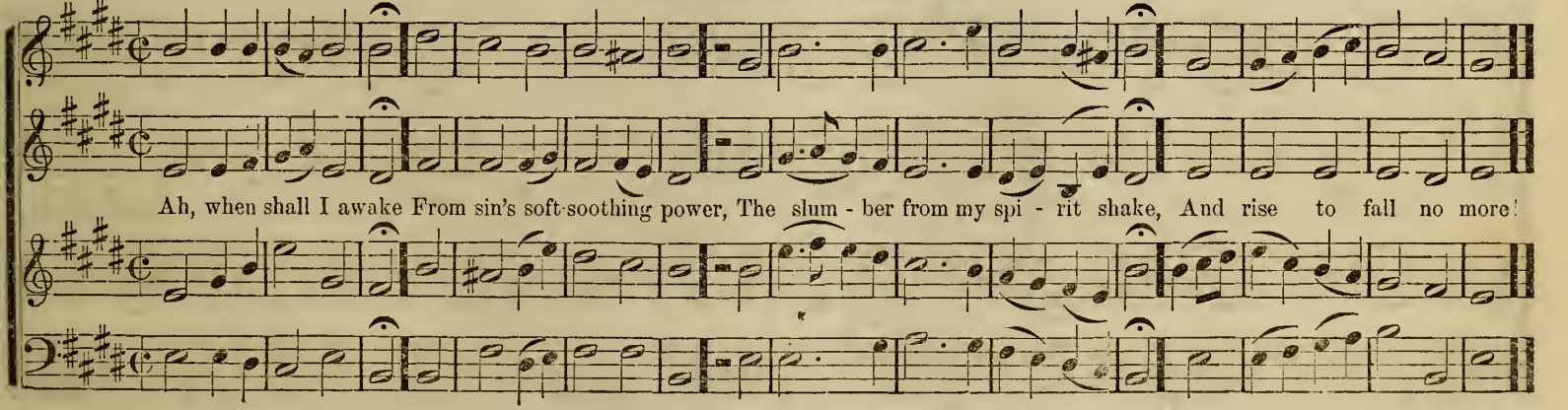




HYMN 303.

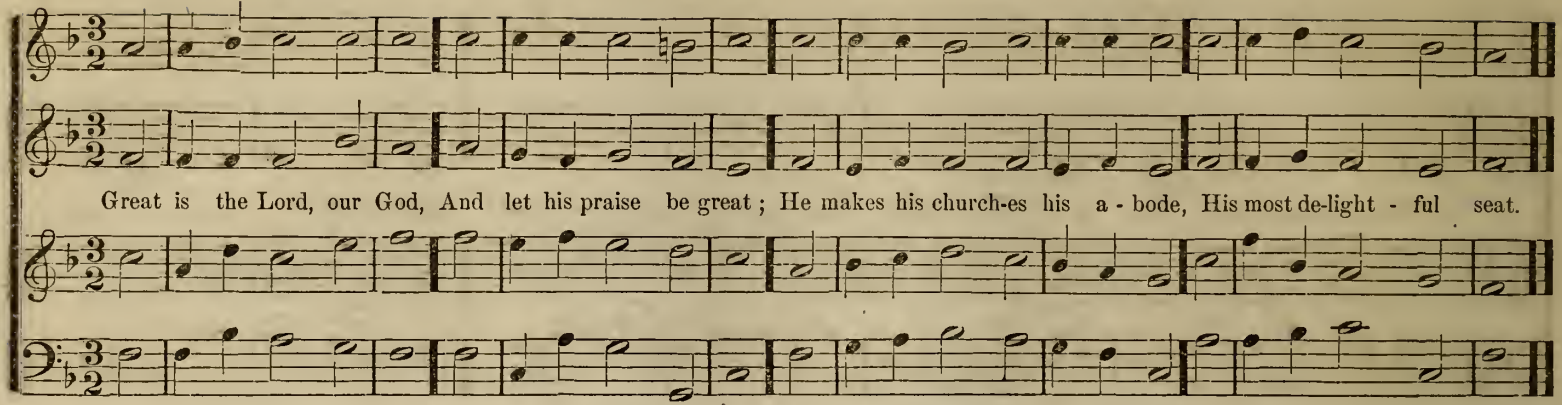
Watchman. S. M.

JAMES LEACH.



HYMN 579.

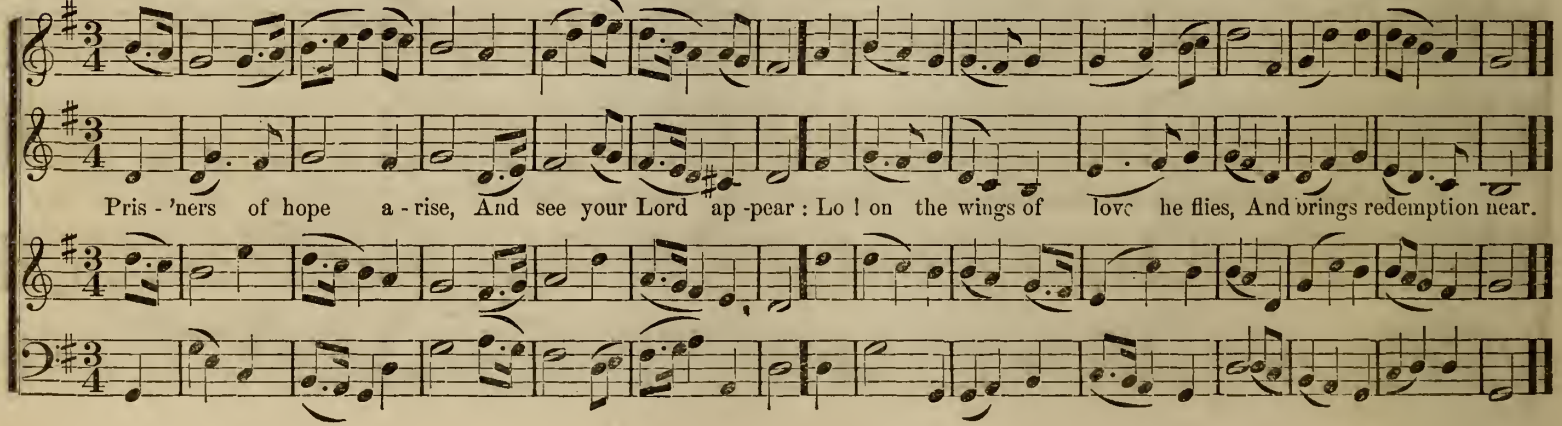
Dover. S. M.



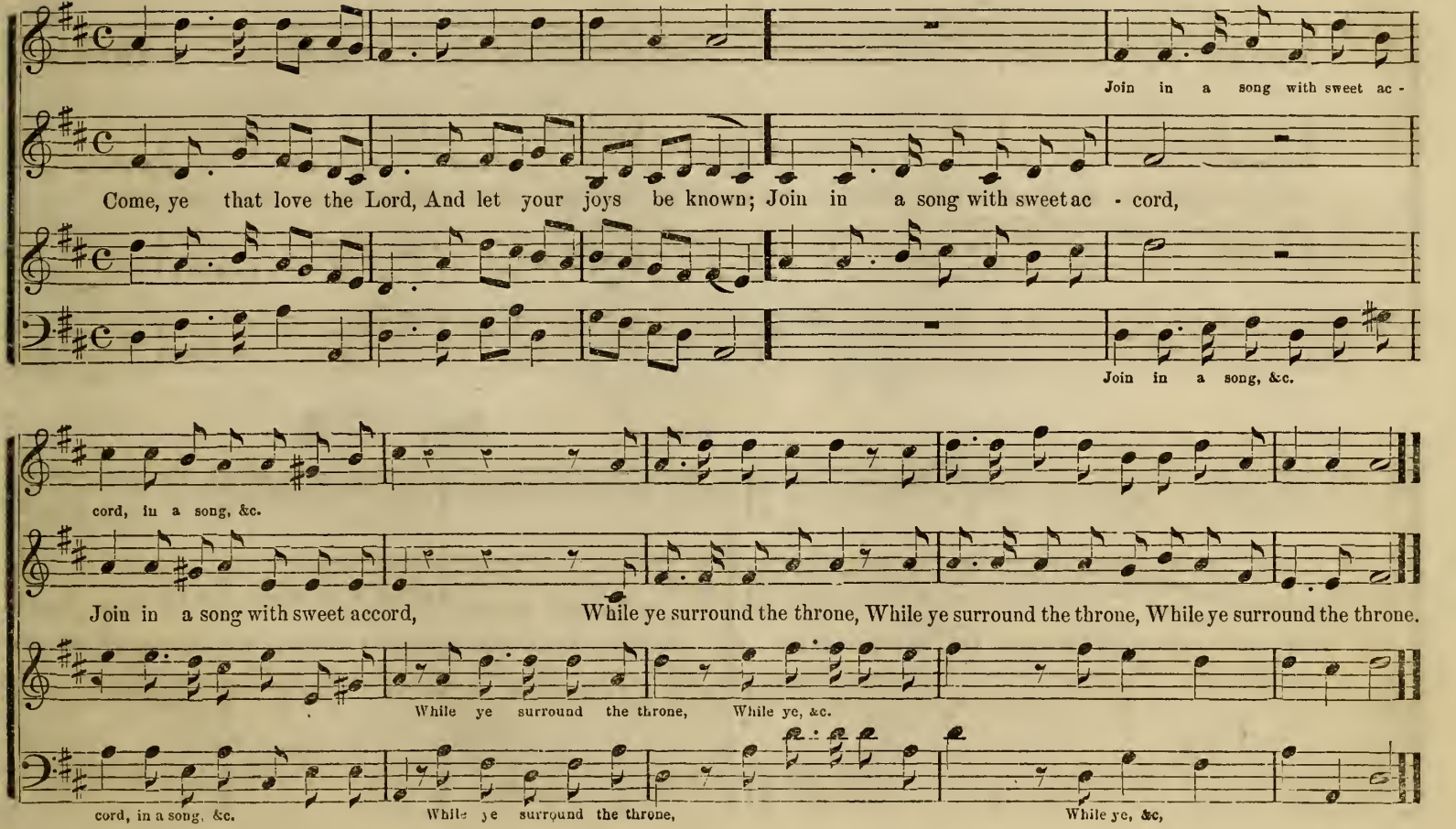
HYMN 387.

Shrewsbury. S. M.

HARWOOD.

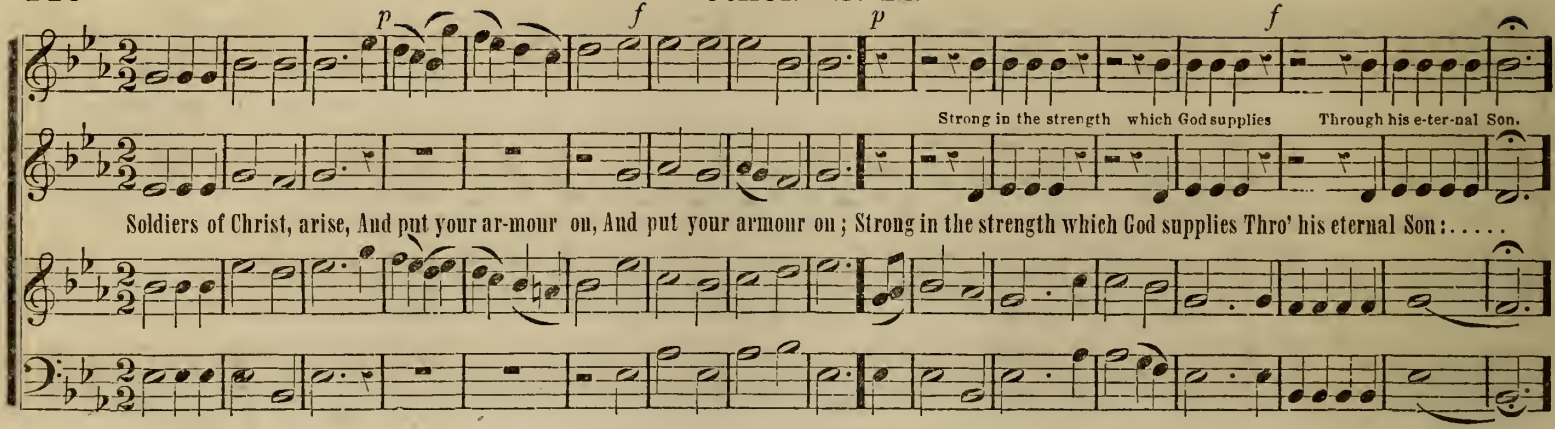


Cranbrook. S. M.

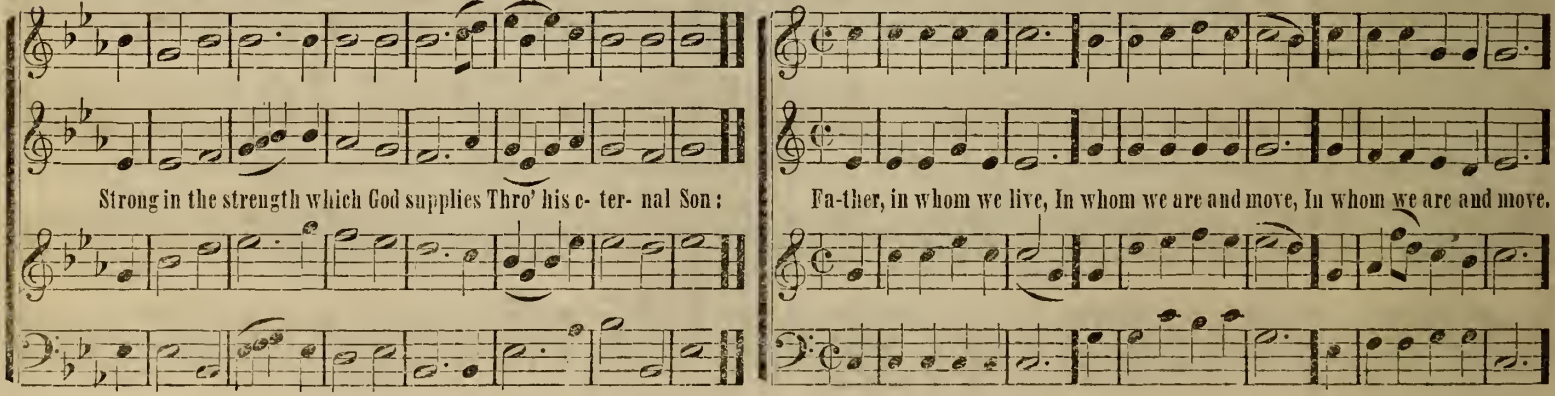

Join in a song with sweet ac -
Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac - cord,
Join in a song, &c.
cord, in a song, &c.
Join in a song with sweet accord,
While ye surround the throne, While ye surround the throne, While ye surround the throne.
While ye surround the throne, While ye, &c.
cord, in a song, &c.
While ye surround the throne,
While ye, &c,

HYMN 266.

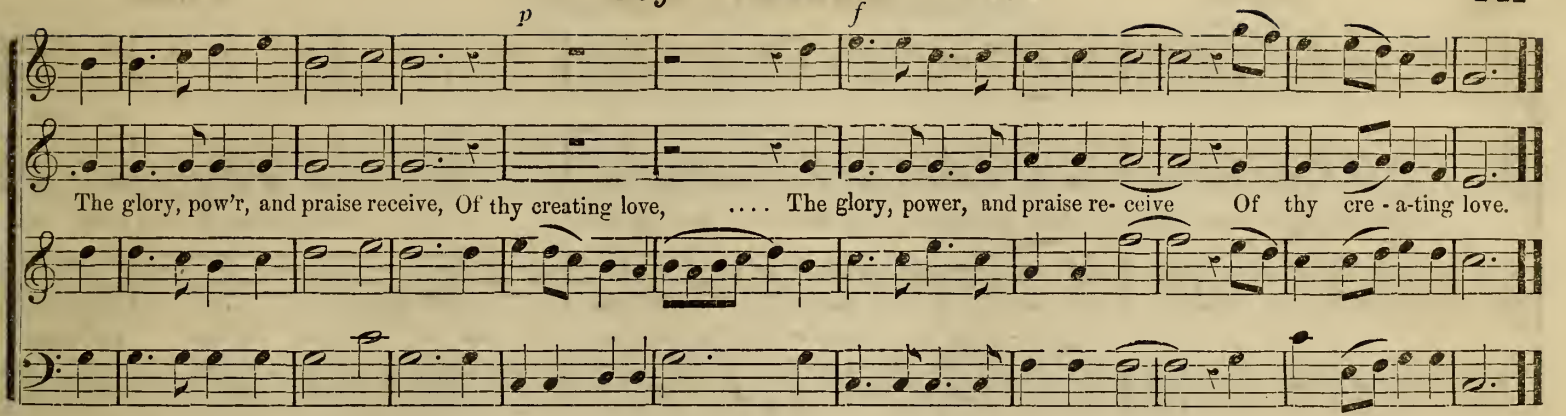
Bethel. S. M.


p
f
p
f
Strong in the strength which God supplies Through his e-ter-nal Son.
Soldiers of Christ, arise, And put your ar-mour on, And put your armour on; Strong in the strength which God supplies Thro' his eternal Son:.....

HYMN 253.

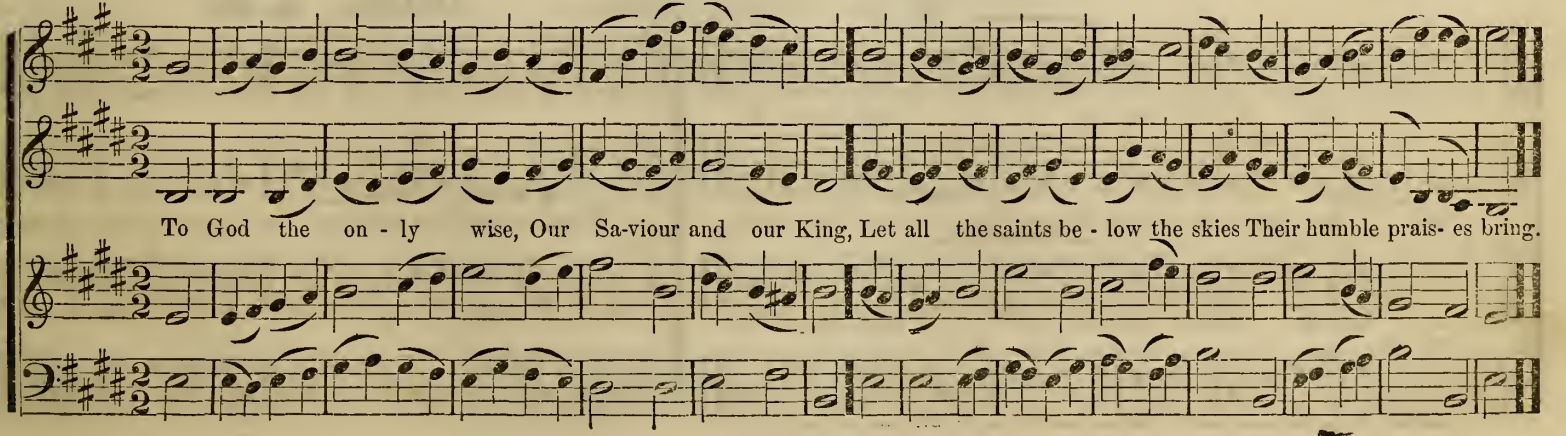
Joy. S. M.

Strong in the strength which God supplies Thro' his e- ter- nal Son:
Fa-ther, in whom we live, In whom we are and move, In whom we are and move.

Joy. S. M. Concluded.



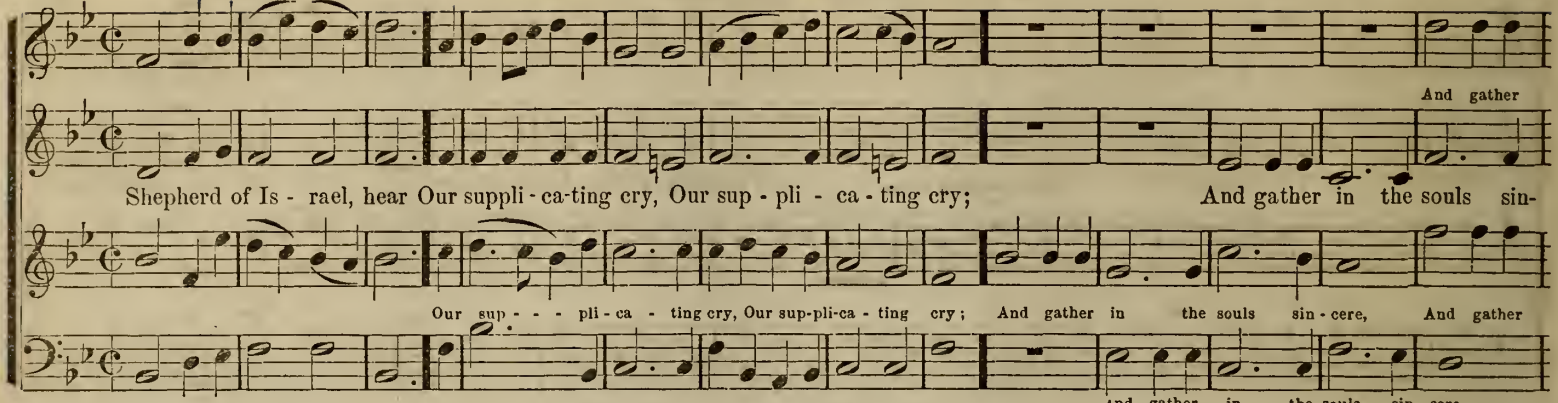
HYMN 685.

Eastbourne. S. M.

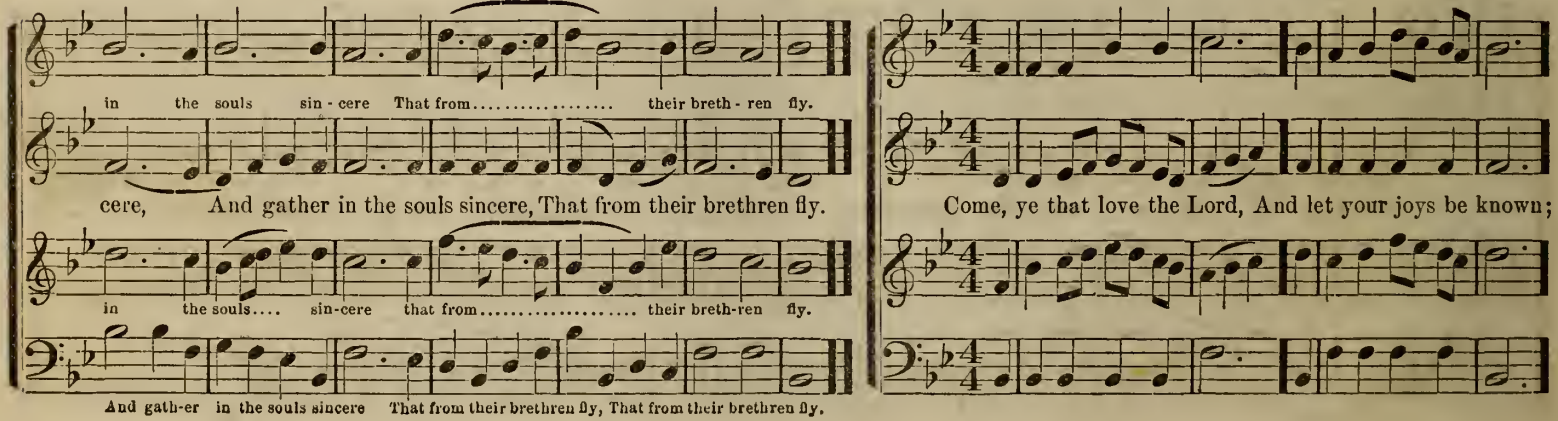
WEBBE.

HYMN 459.

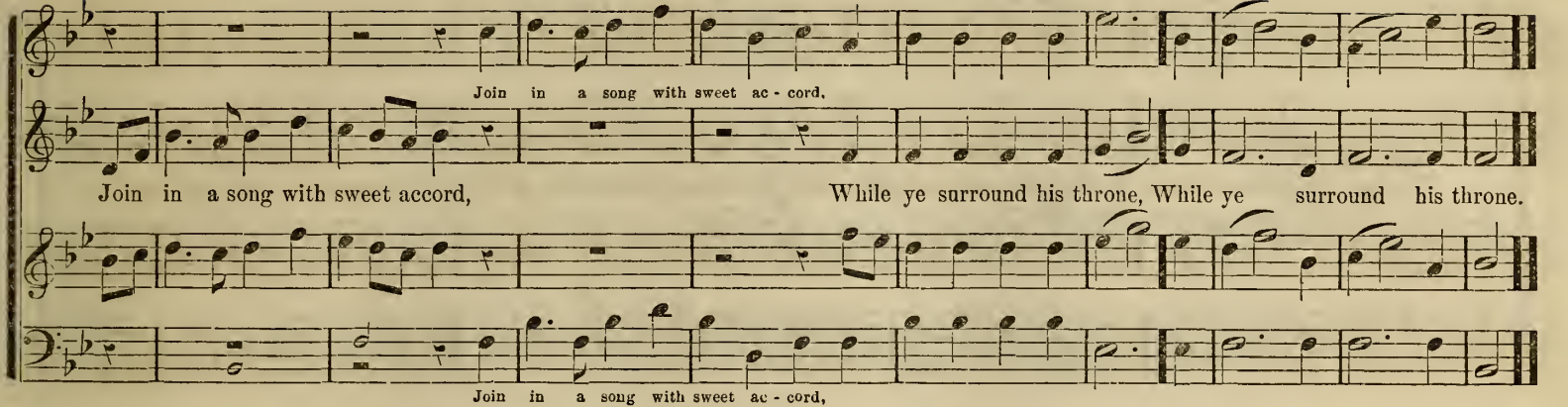
Cornhill. S. M.

T. CLARK.


And gather
Shepherd of Is - rael, hear Our suppli - ca-ting cry, Our sup - pli - ca - ting cry; And gather in the souls sin-
Our sup - - - pli - ca - ting cry, Our sup-pli-ca - ting cry; And gather in the souls sin - cere, And gather
And gather in the souls sin - cere,

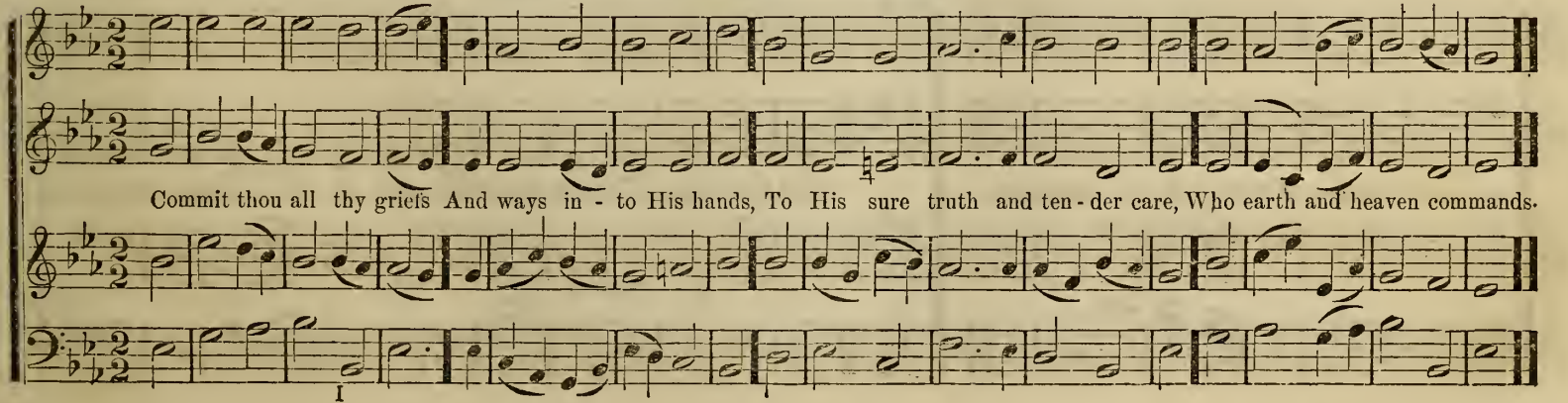
HYMN 12.

Dallas. S. M.

in the souls sin - cere That from..... their breth - ren fly.
cere, And gather in the souls sincere, That from their brethren fly.
in the souls.... sin-cere that from..... their breth-ren fly.
And gath-er in the souls sincere That from their brethren fly, That from their brethren fly.
Come, ye that love the Lord, And let your joys be known;


Join in a song with sweet ac - cord,
Join in a song with sweet accord, While ye surround his throne, While ye surround his throne.
Join in a song with sweet ac - cord,

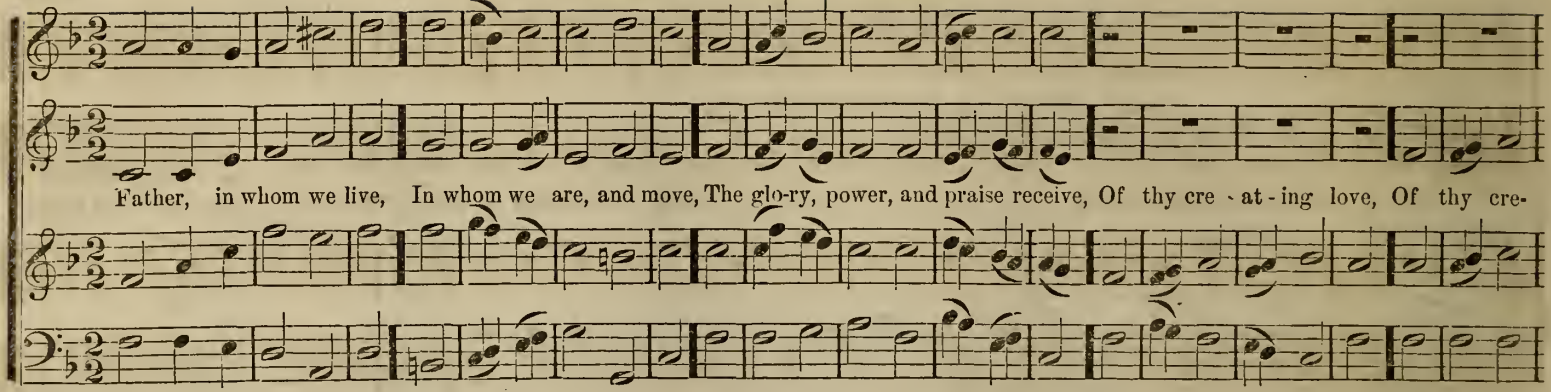
HYMN 673.

Sacrifice. S. M.



HYMN 253.

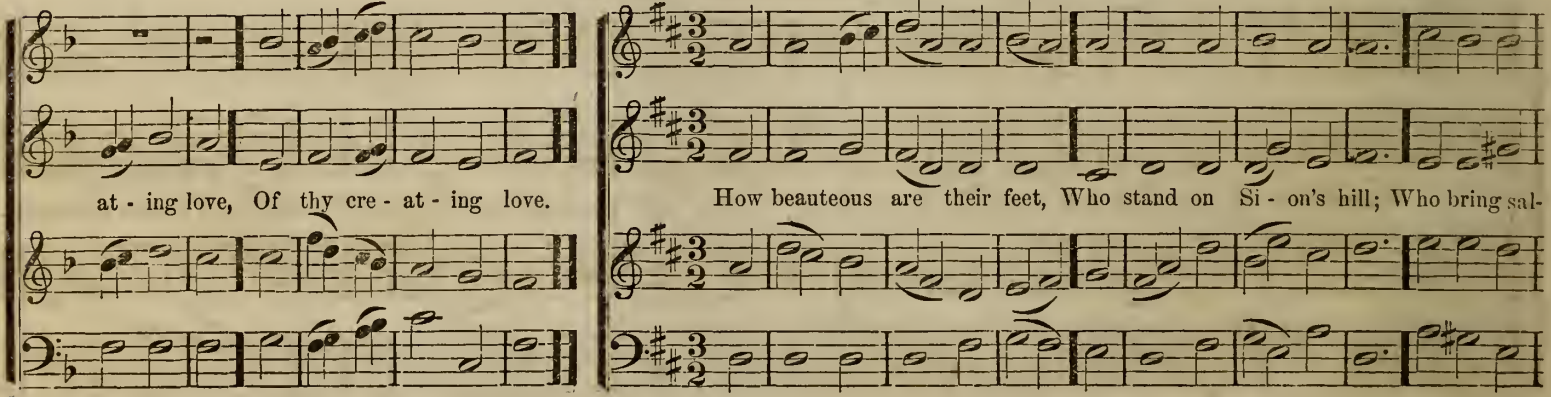
Falmouth. S. M.

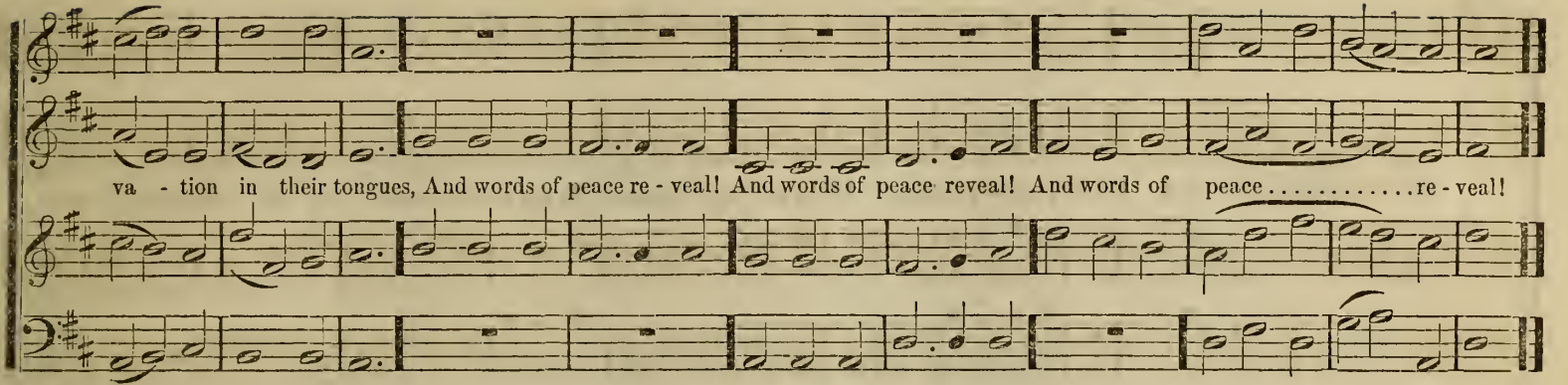


HYMN 701.

Christianity. S. M.

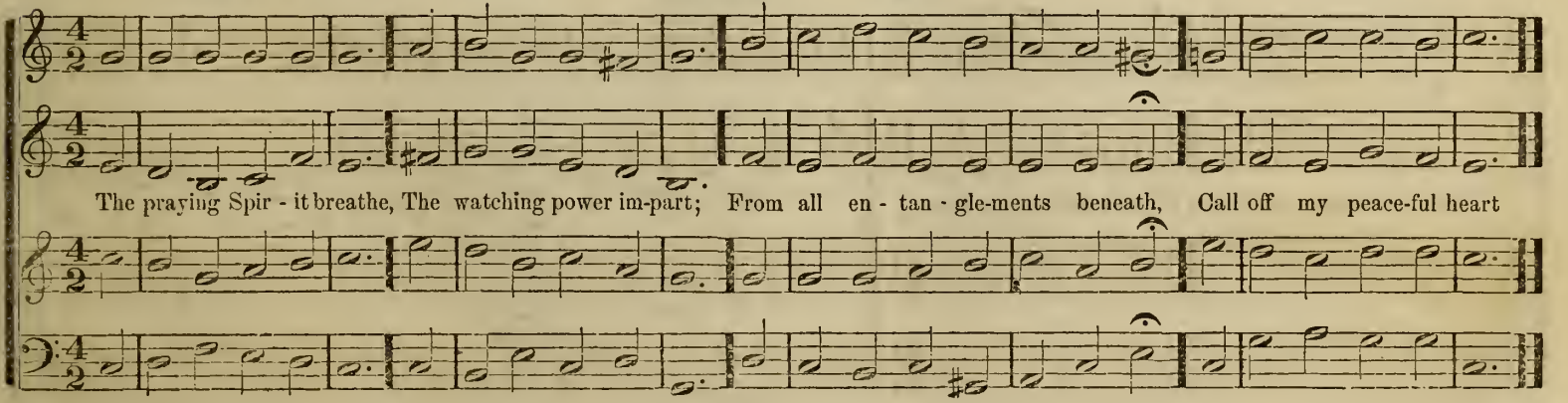
W. ARNOLD.





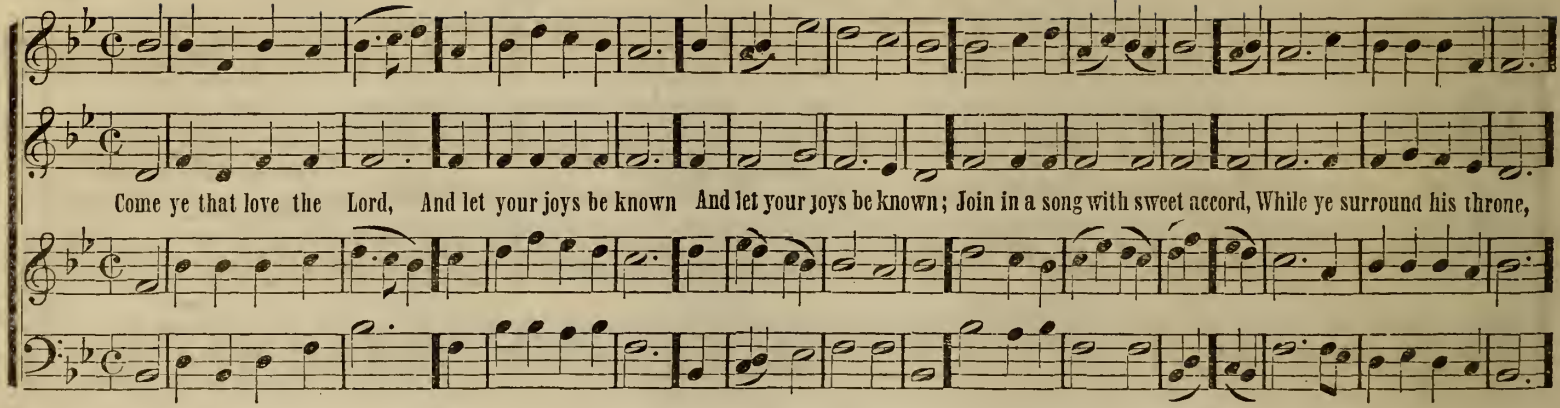
HYMN 296.

Narenza. S. M.



Essex. S. M.

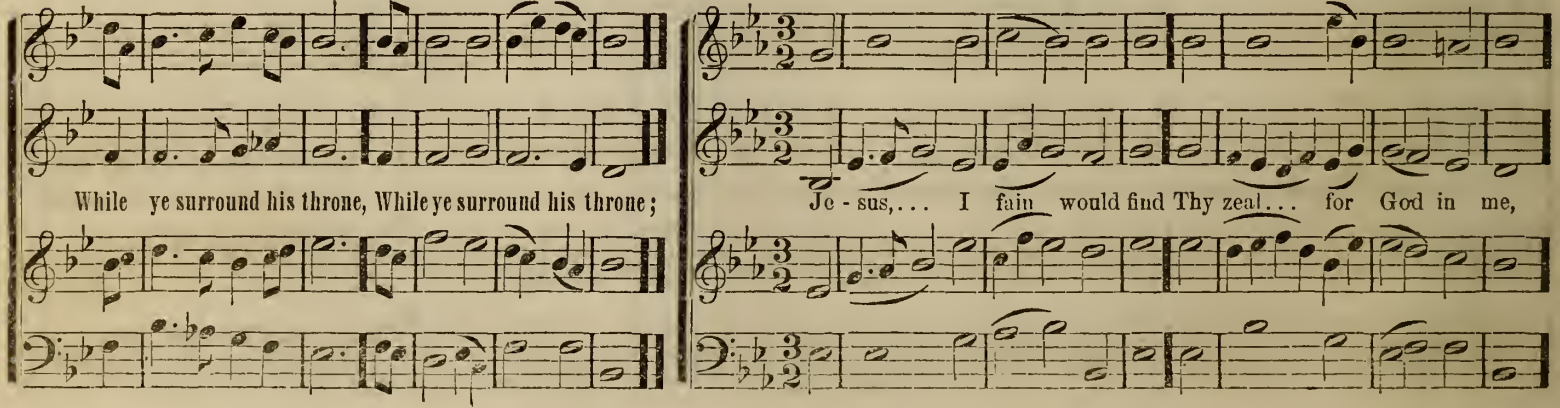
W. MATTHEWS.


Come ye that love the Lord, And let your joys be known And let your joys be known; Join in a song with sweet accord, While ye surround his throne,

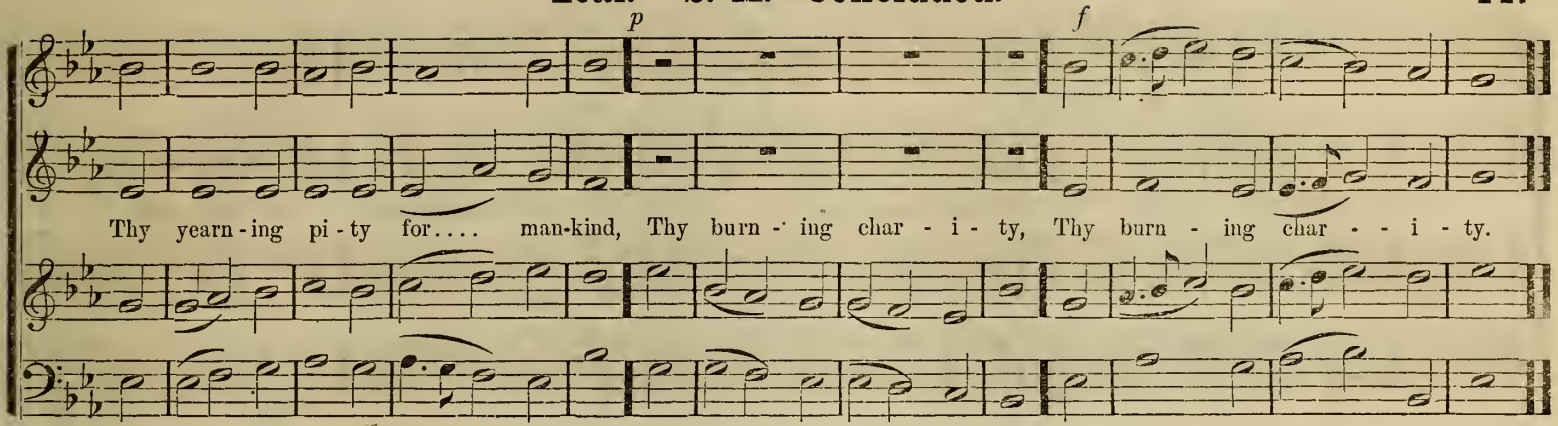
HYMN 300.

Zeal. S. M.

FAWCETT.



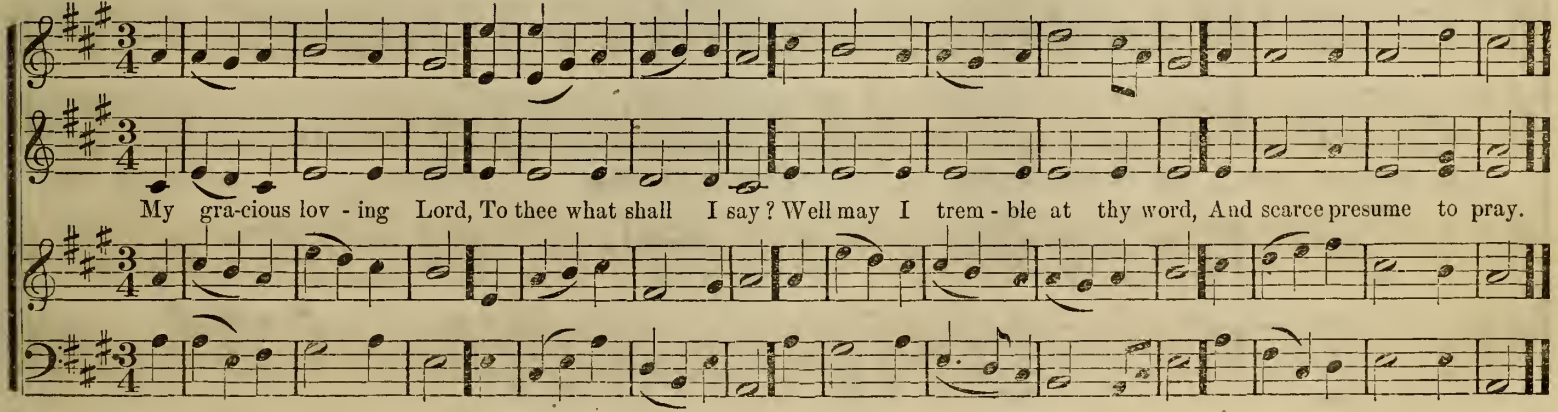
Zeal. S. M. Concluded.



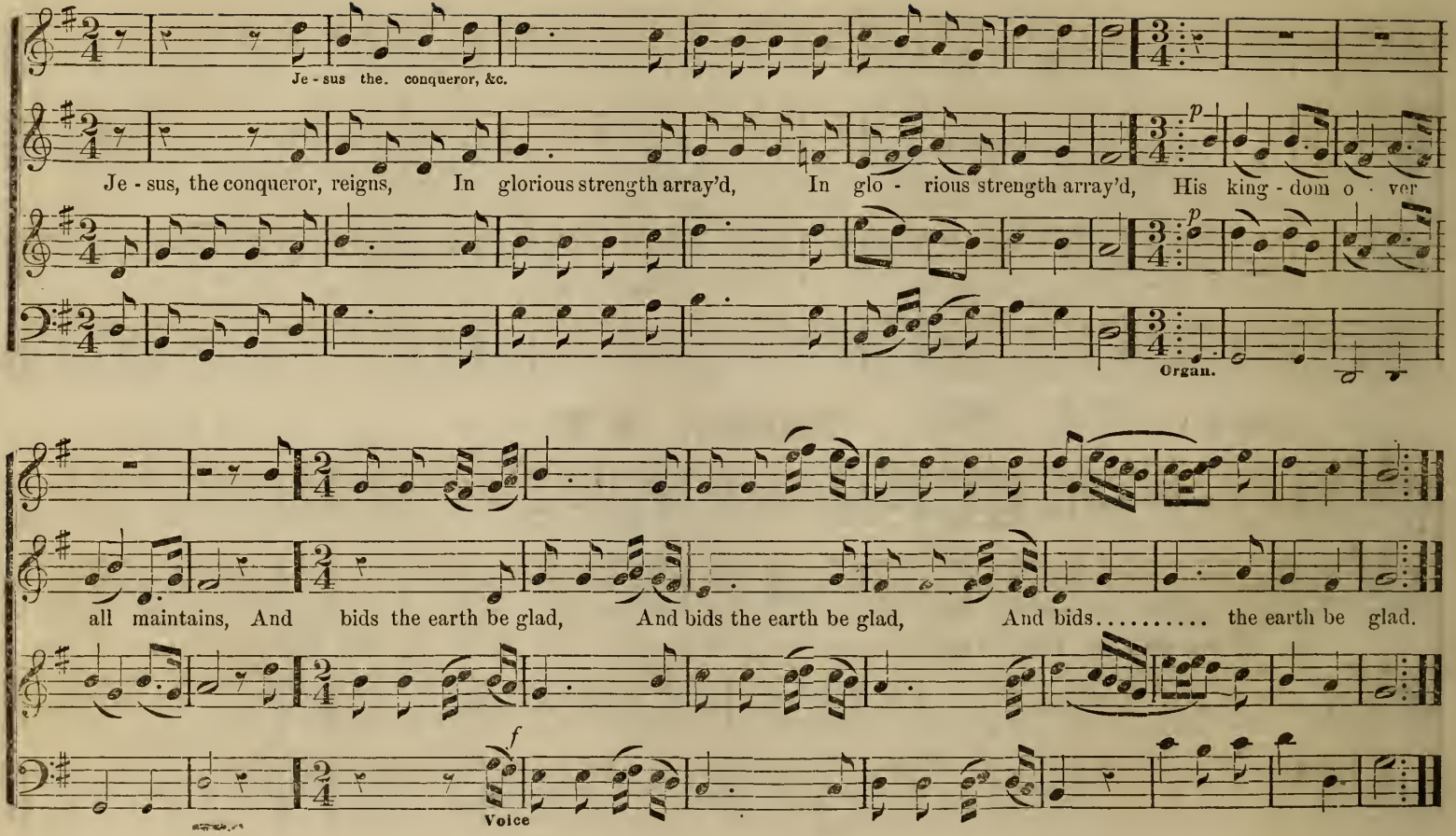
HYMN 93.

Thatcher. S. M.

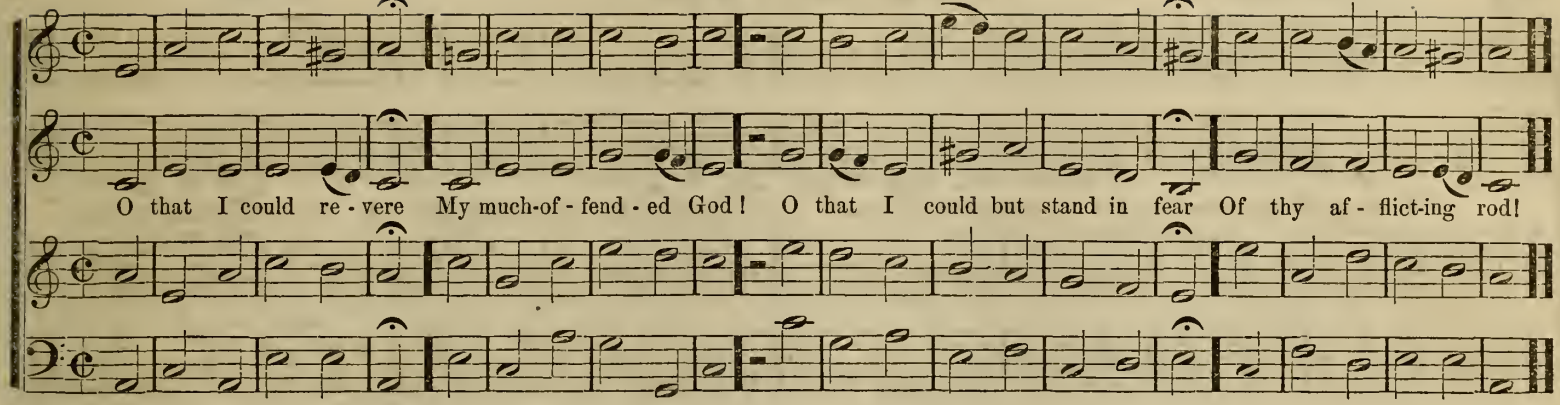
HANDEL.



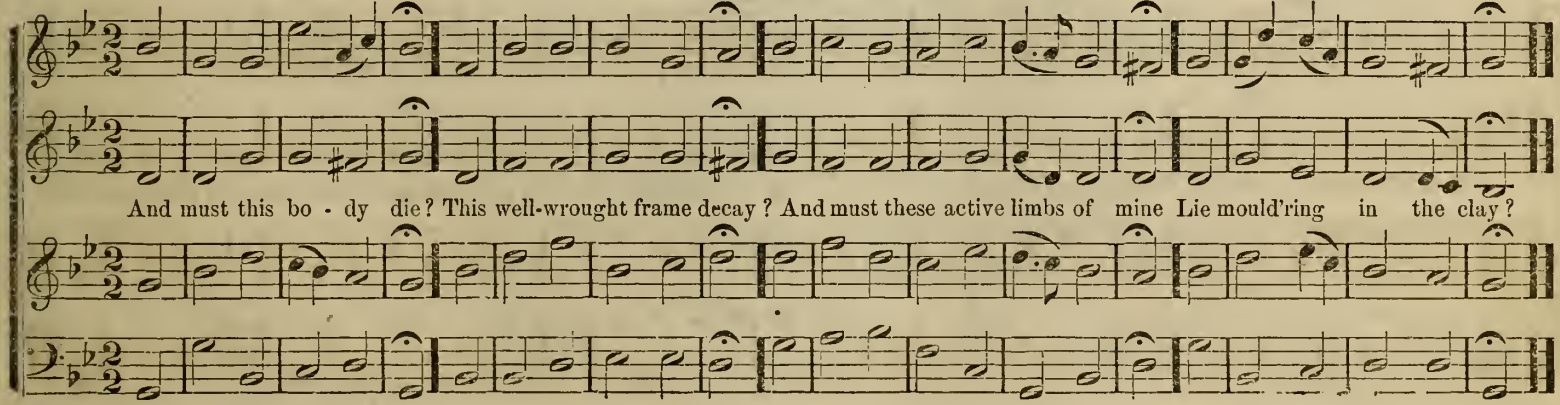
Harmony. S. M.


Je - sus the. conqueror, &c.
Je - sus, the conqueror, reigns, In glorious strength array'd, In glo - rious strength array'd, His king - dom o - ver
p
p
Organ.
all maintains, And bids the earth be glad, And bids the earth be glad, And bids..... the earth be glad.
f
Voice

St. Bride's. S. M.



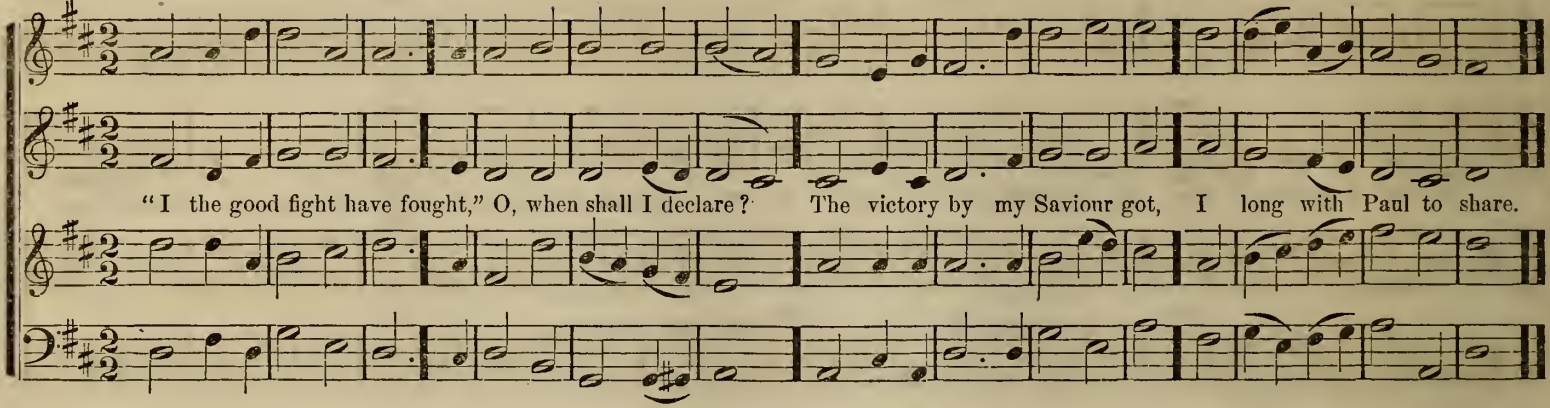
Egypt. S. M.



HYMN 421.

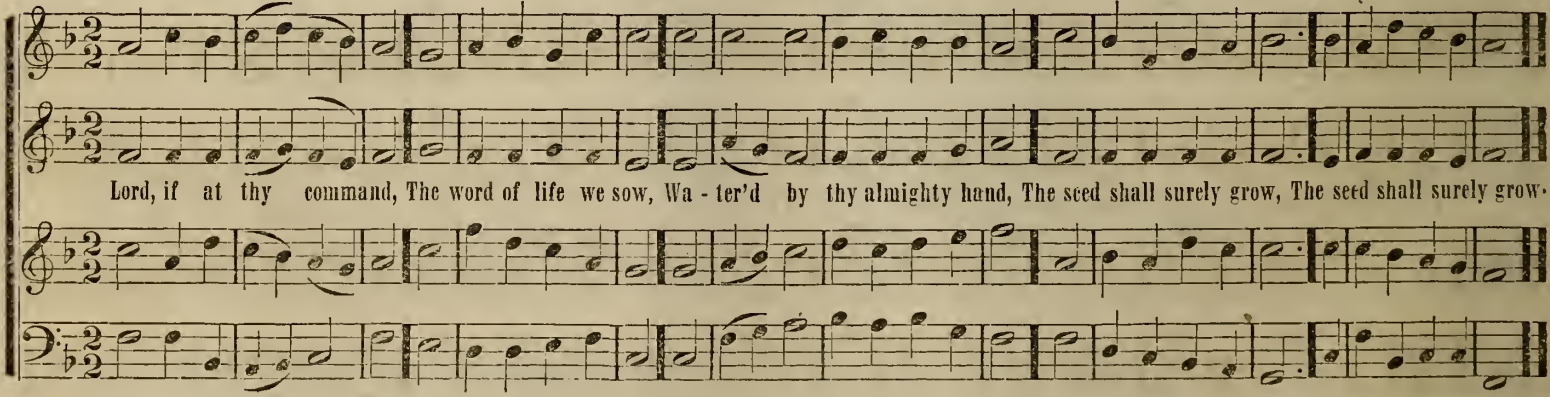
Spilsby. S. M.

DR. MILLER.



HYMN 708.

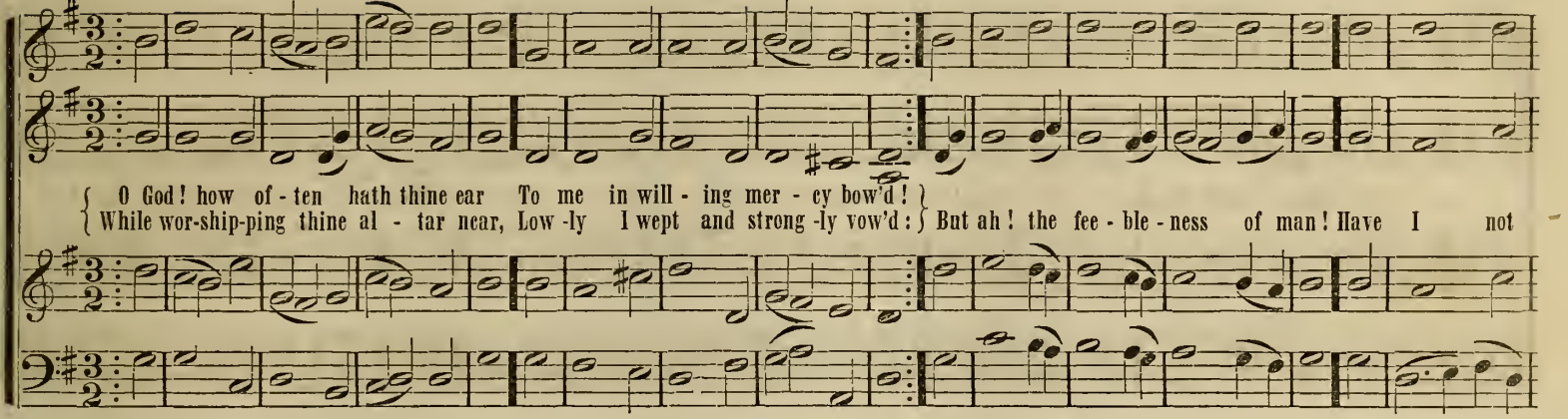
Sandforth. S. M.


Lord, if at thy command, The word of life we sow, Wa - ter'd by thy almighty hand, The seed shall surely grow, The seed shall surely grow.

HYMN 748.

Carey's. (6 lines 8s.)

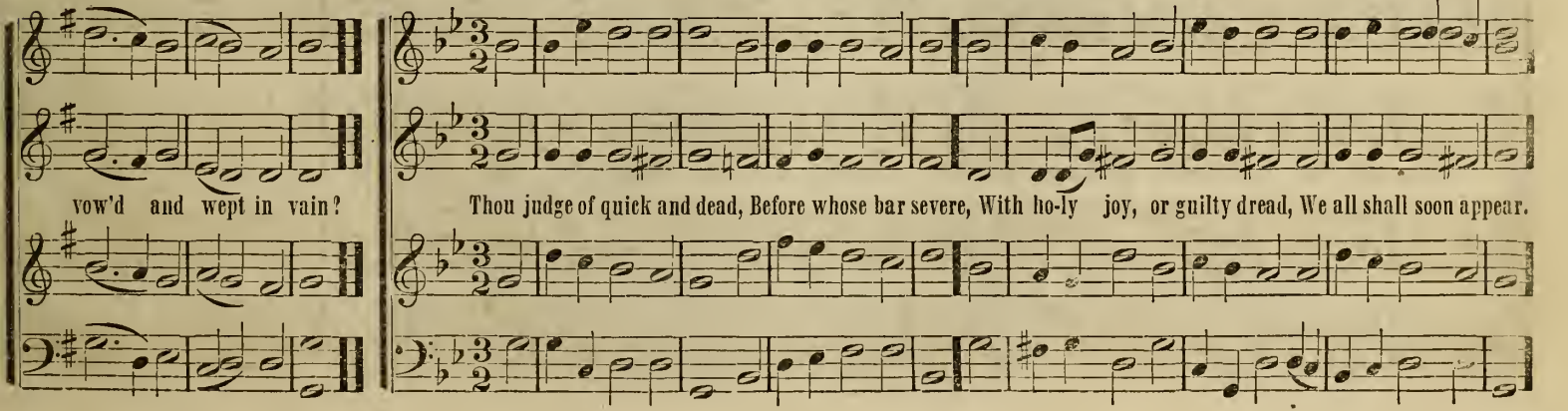
HENRY CAREY, 1740.


O God! how of - ten hath thine ear To me in will - ing mer - cy bow'd!
While wor-ship-ping thine al - tar near, Low -ly I wept and strong -ly vow'd:
But ah! the fee - ble - ness of man! Have I not

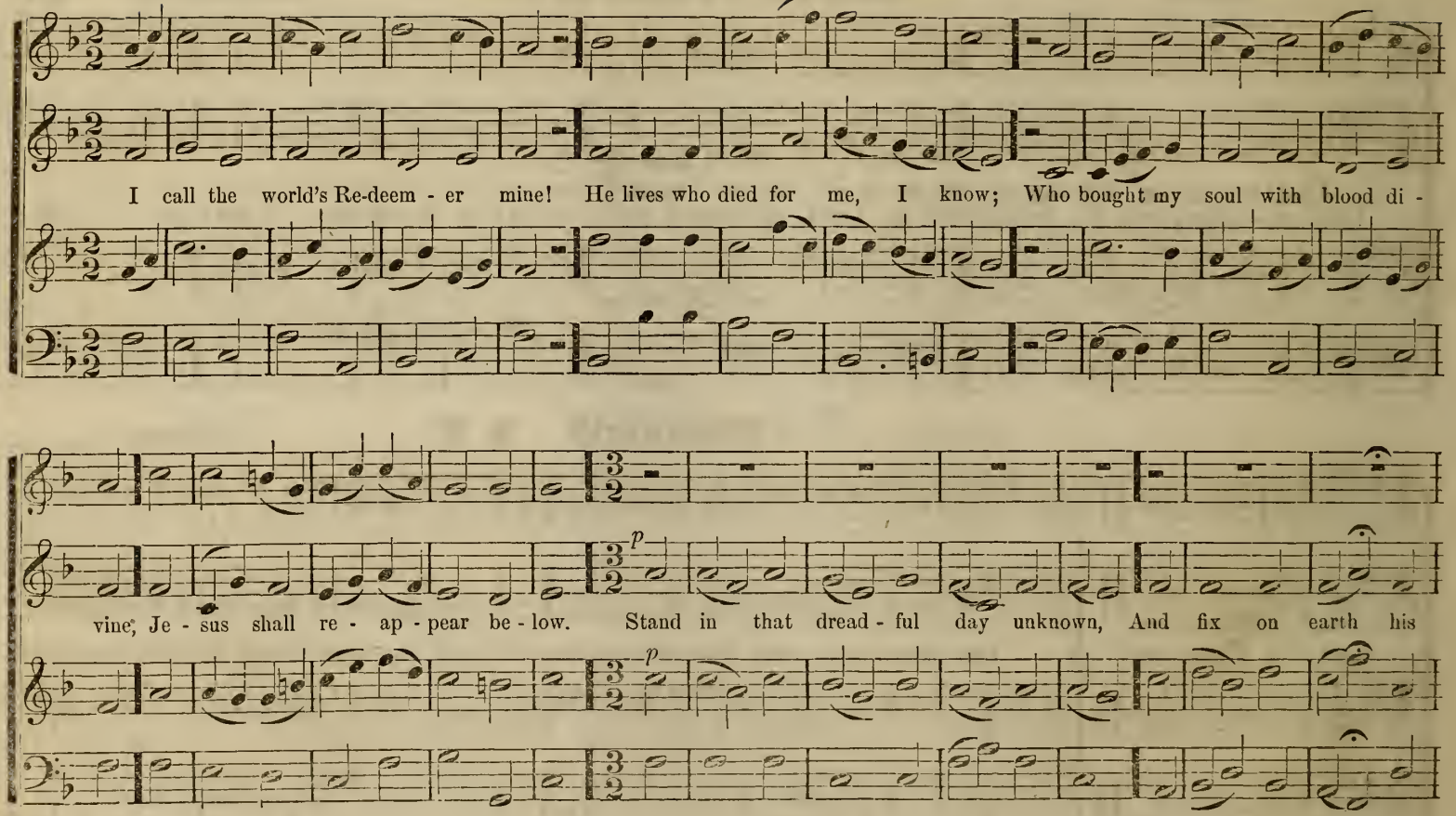
HYMN 55.

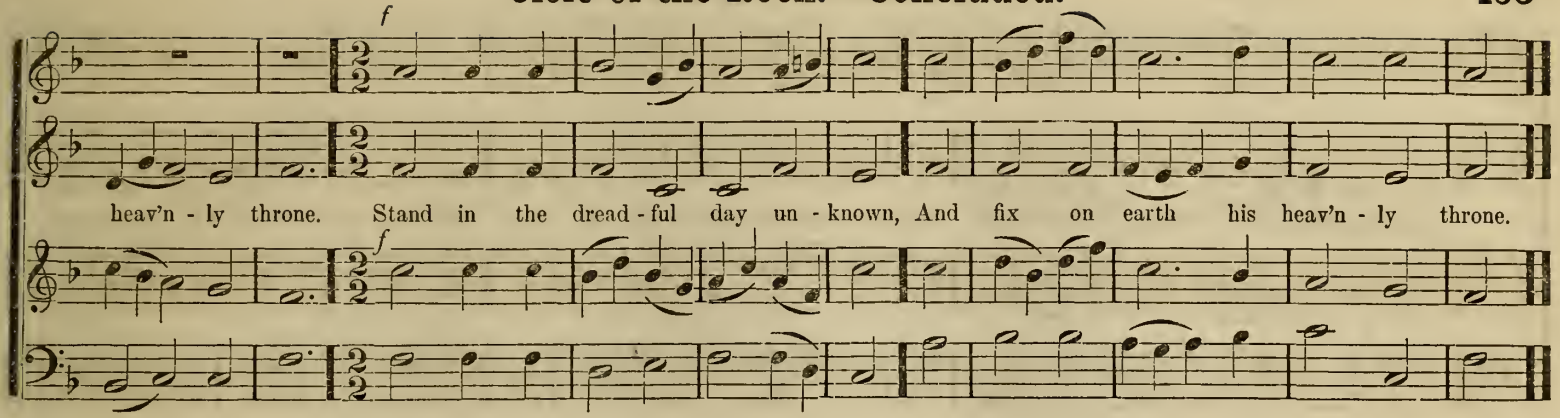
Wirksworth. S. M.

DR. GREENE.


vow'd and wept in vain?
Thou judge of quick and dead, Before whose bar severe, With ho-ly joy, or guilty dread, We all shall soon appear.

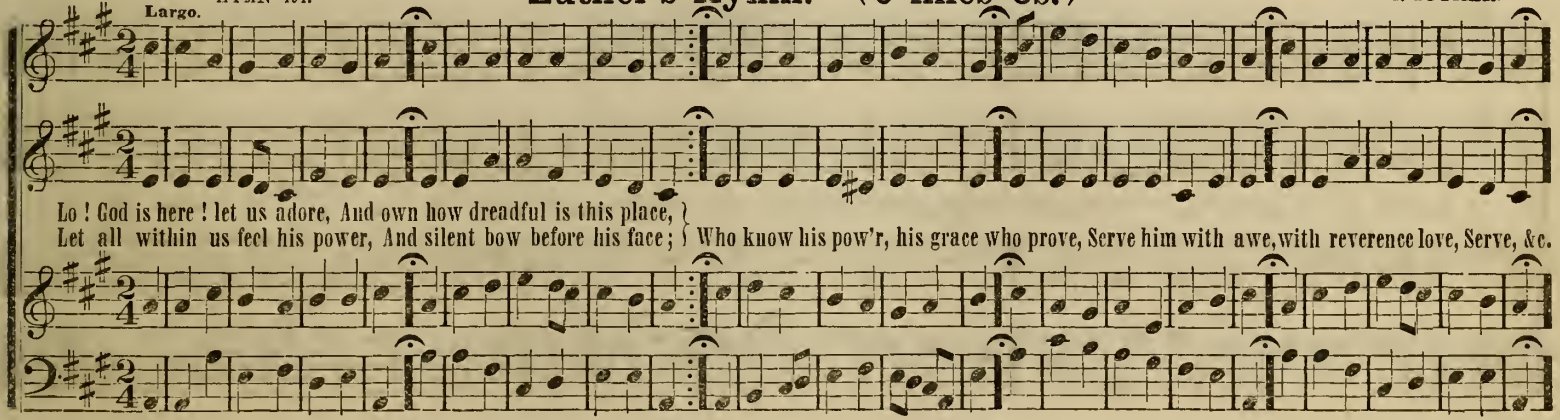
Cleft of the Rock. (6 lines 8s.)


I call the world's Re-deem - er mine! He lives who died for me, I know; Who bought my soul with blood di -
vine; Je - sus shall re - ap - pear be - low. Stand in that dread - ful day unknown, And fix on earth his
p
p

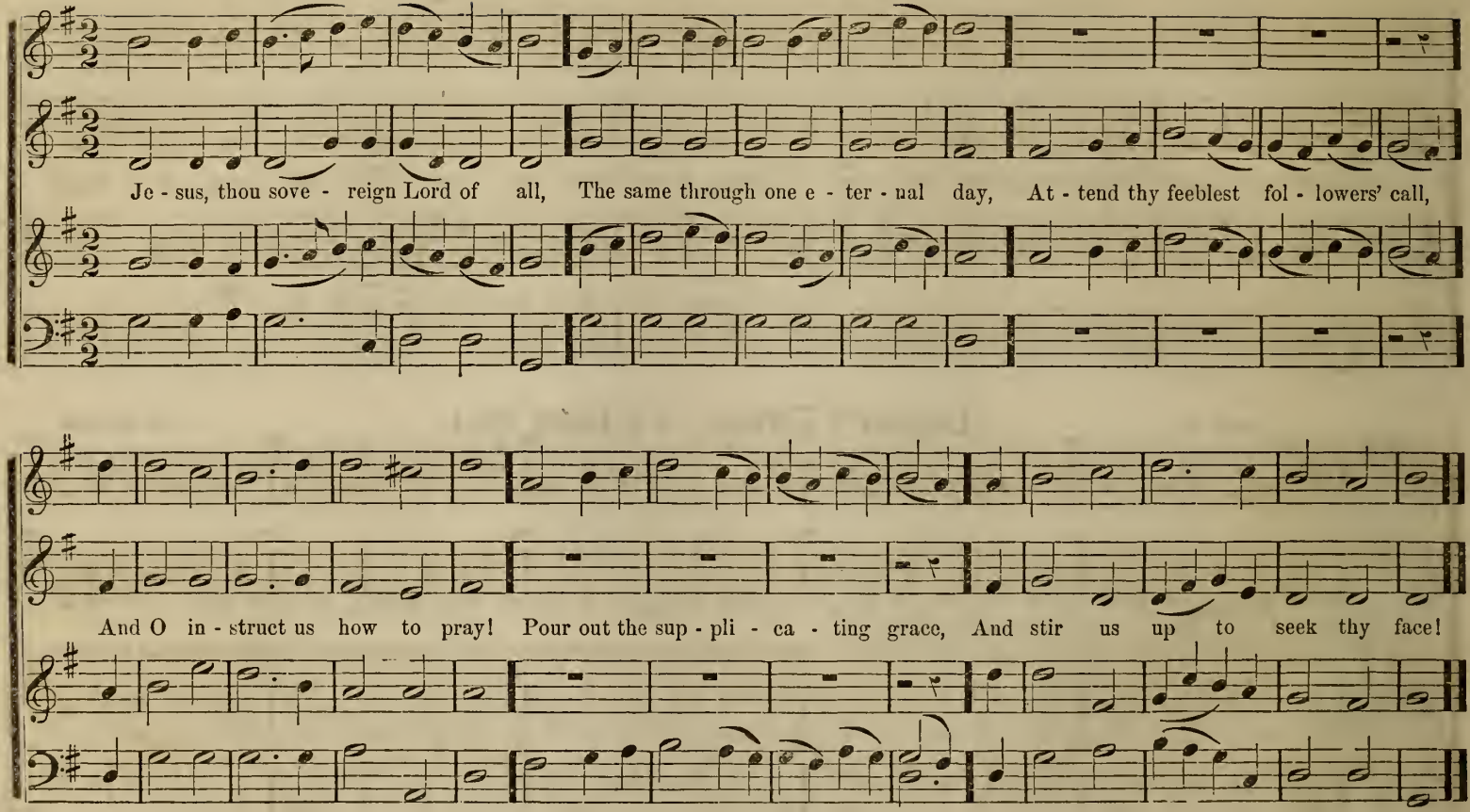


Luther's Hymn. (6 lines 8s.)

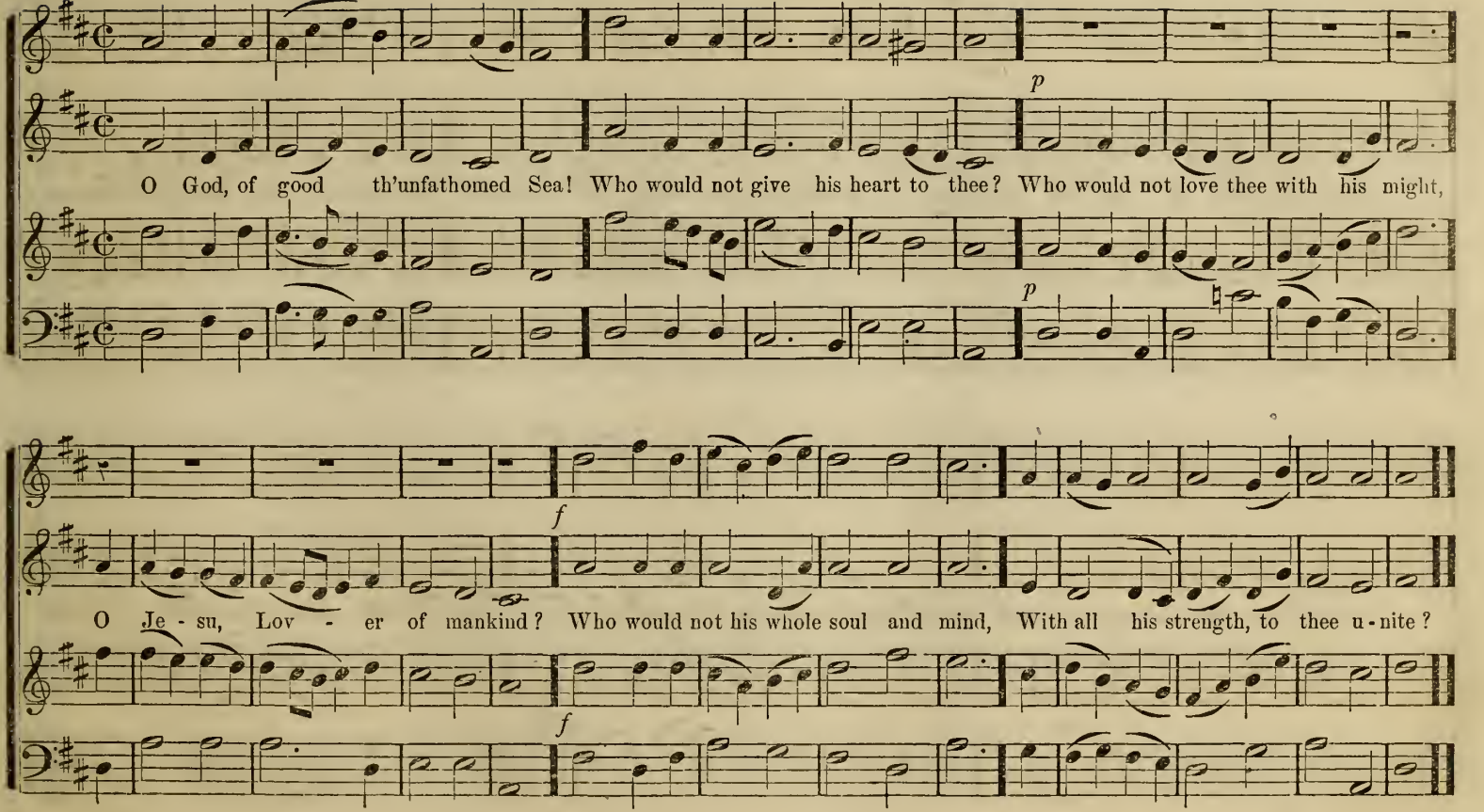
HYMN 494. M. LUTHER.


Largo.
Lo! God is here! let us adore, And own how dreadful is this place,
Let all within us feel his power, And silent bow before his face;
Who know his pow'r, his grace who prove, Serve him with awe, with reverence love, Serve, &c.

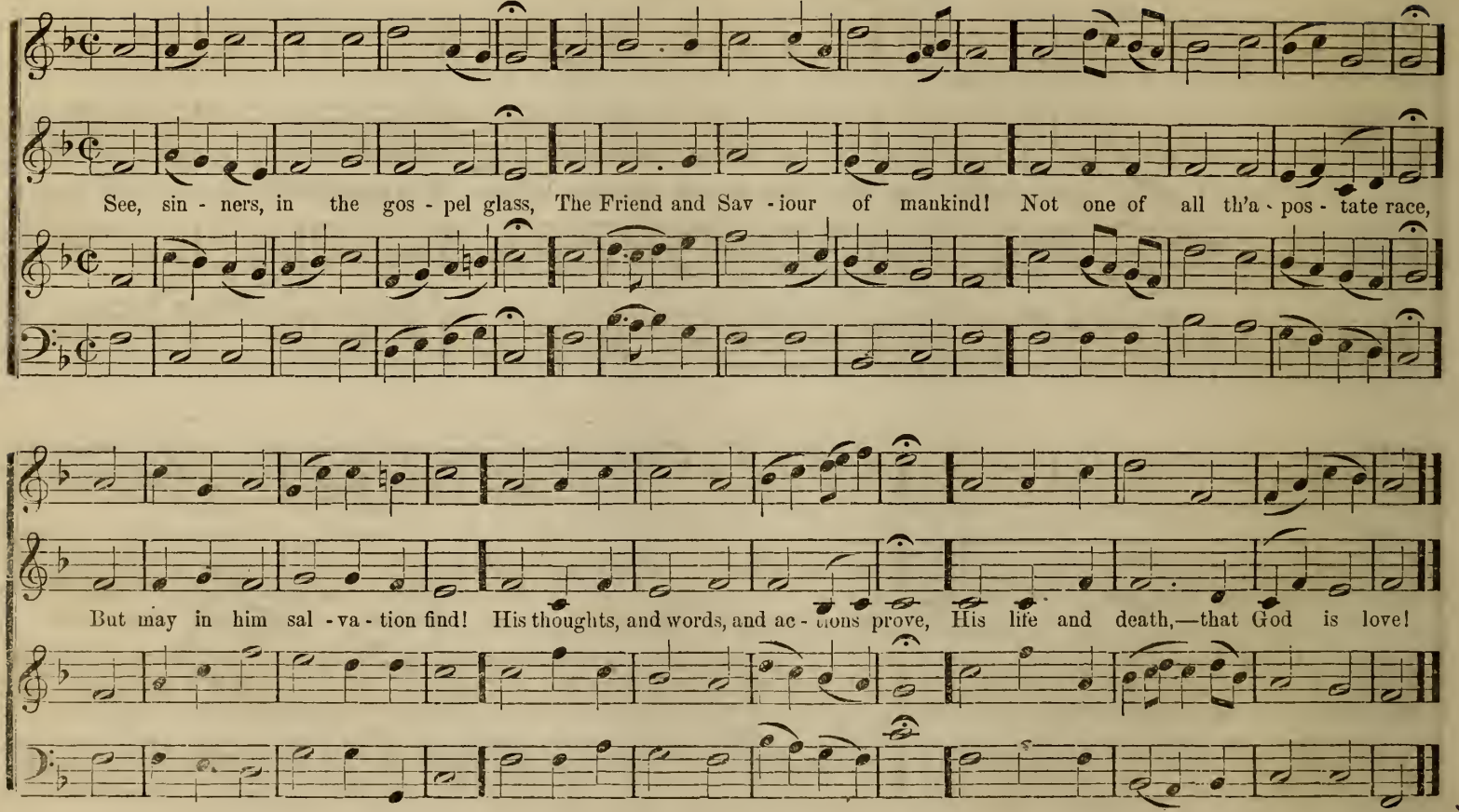
Admah. (6 lines 8s.)


Je - sus, thou sove - reign Lord of all, The same through one e - ter - nal day, At - tend thy feeblest fol - lowers' call,
And O in - struct us how to pray! Pour out the sup - pli - ca - ting grace, And stir us up to seek thy face!

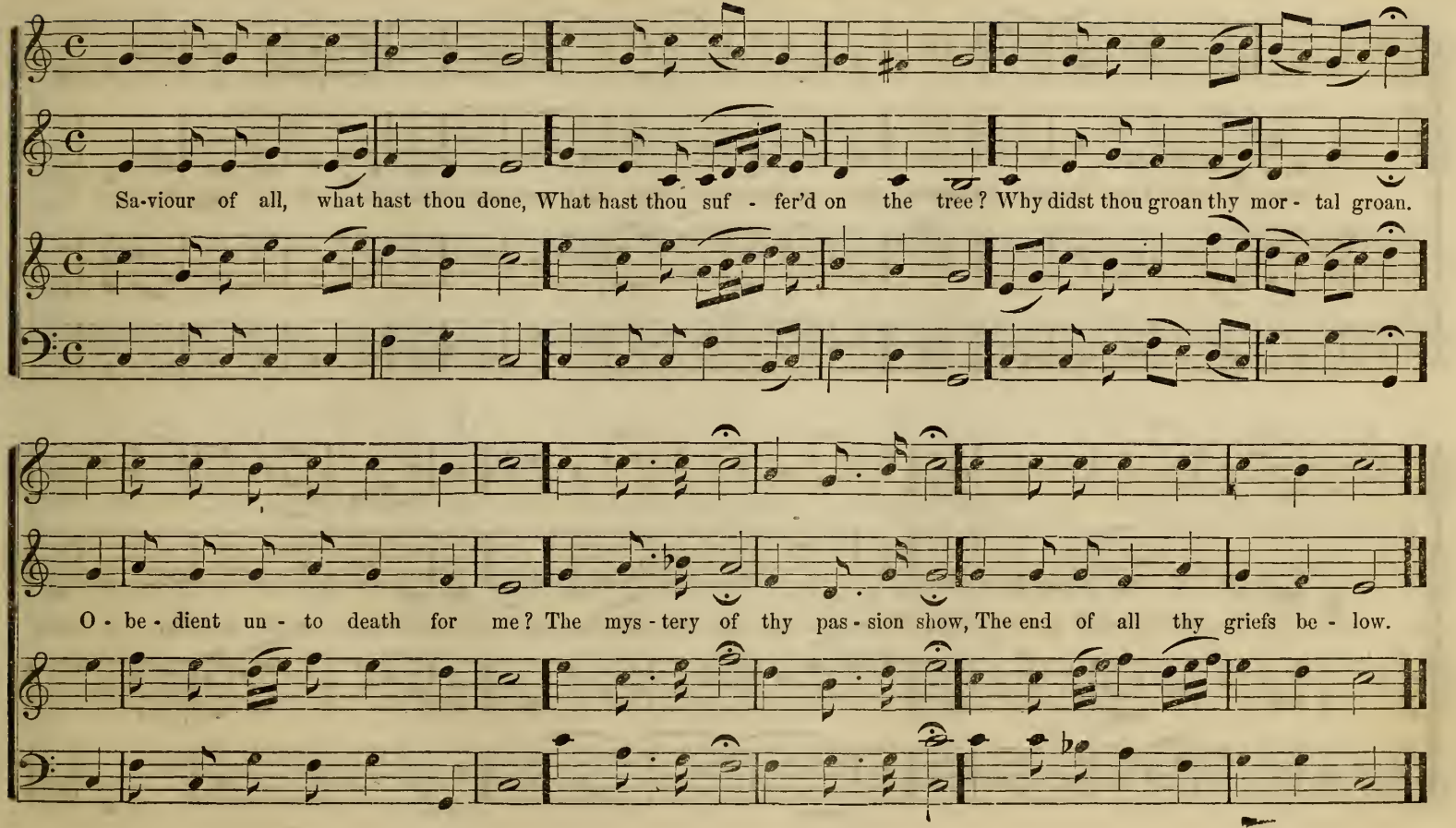
Homerton. (6 lines 8s.)


p
O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,
p
f
O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?
f

Plymouth Dock. (6 lines 8s.)

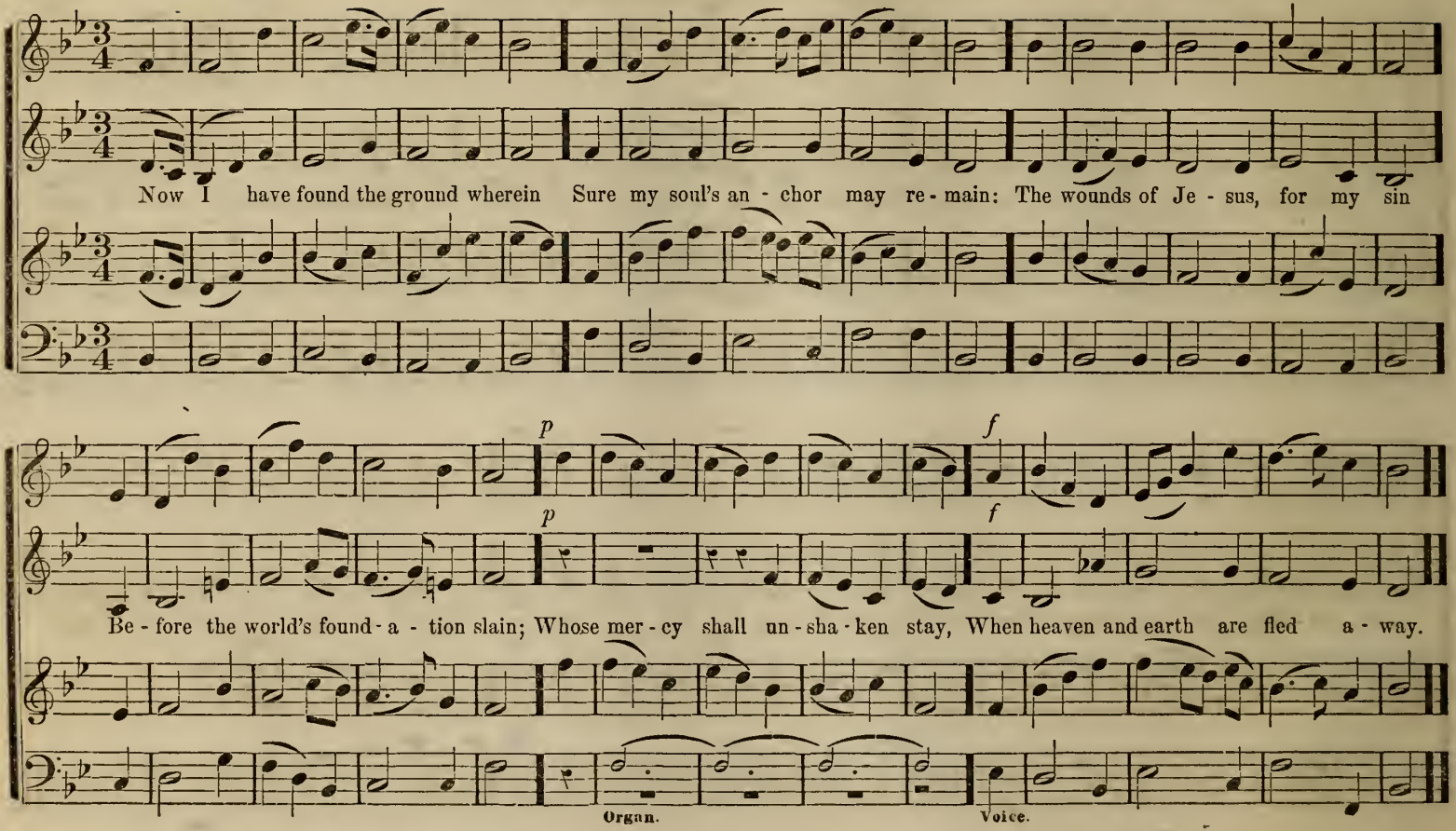

See, sin - ners, in the gos - pel glass, The Friend and Sav - iour of mankind! Not one of all th'a - pos - tate race,
But may in him sal - va - tion find! His thoughts, and words, and ac - tions prove, His life and death,—that God is love!

Terah. (6 lines 8s.)

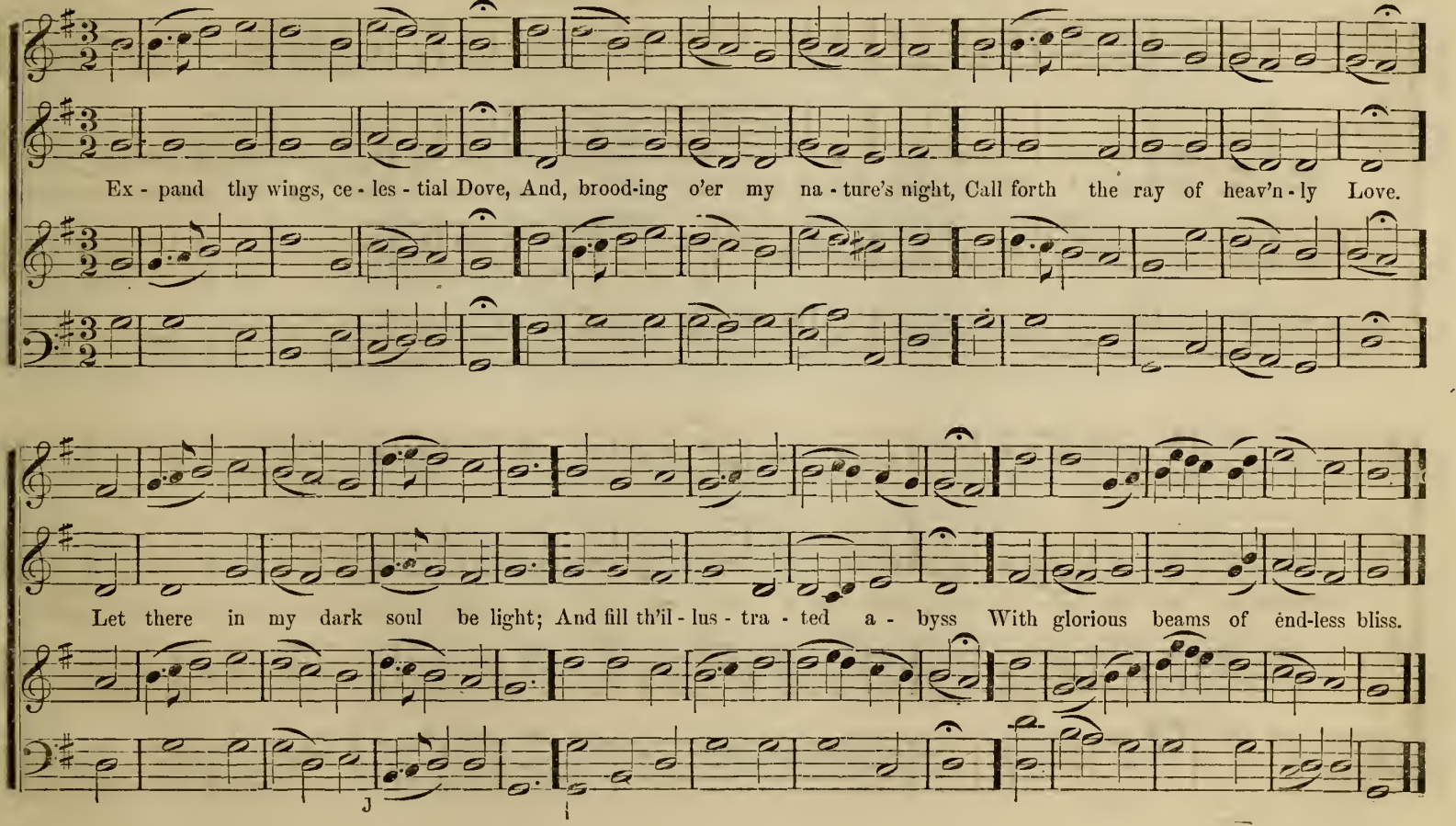

Sa-viour of all, what hast thou done, What hast thou suf - fer'd on the tree? Why didst thou groan thy mor - tal groan.
O - be - dient un - to death for me? The mys - tery of thy pas - sion show, The end of all thy griefs be - low.

Siloam. (6 lines 8s.)

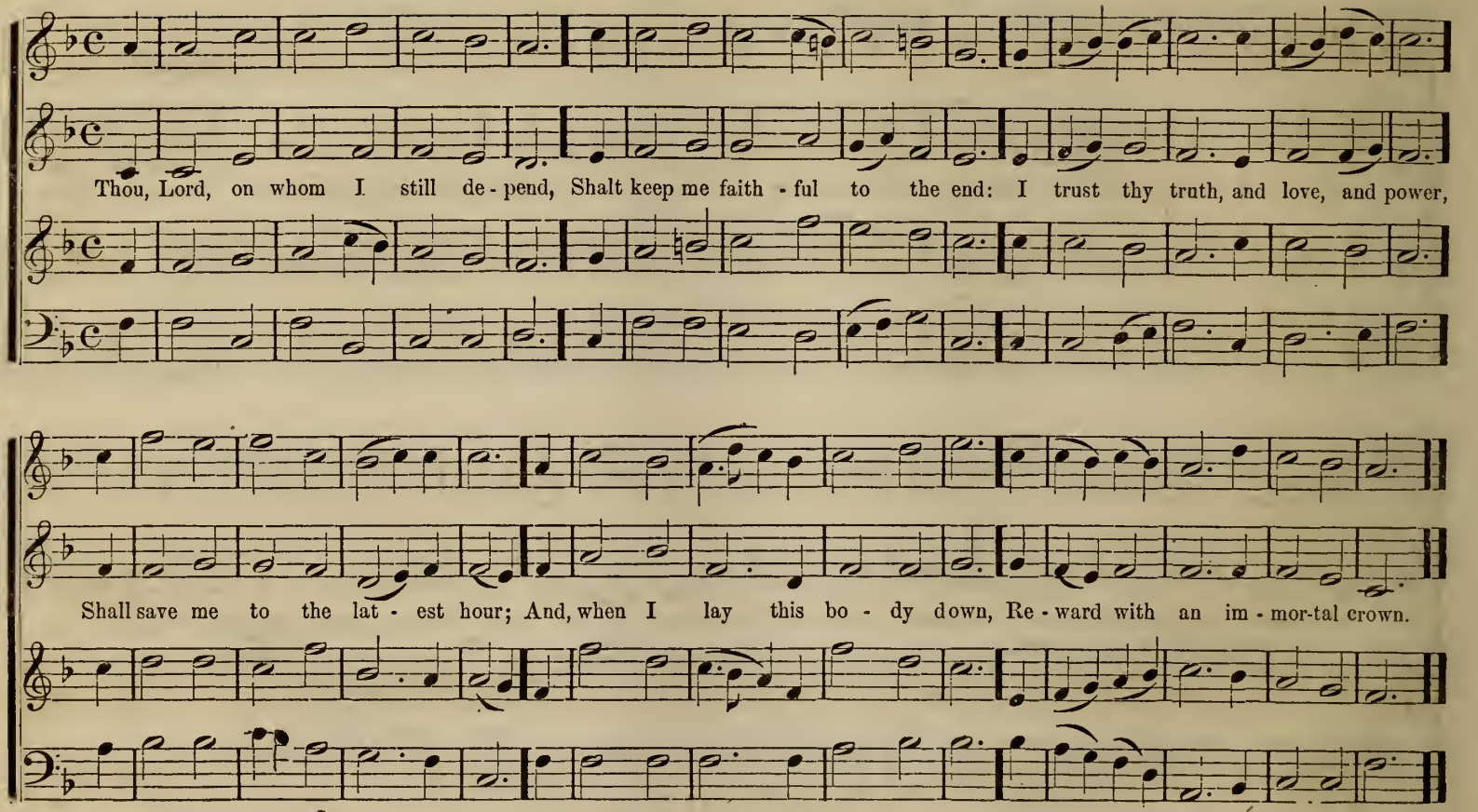
HAYDN.


Now I have found the ground wherein Sure my soul's an - chor may re - main: The wounds of Je - sus, for my sin
p
f
Be - fore the world's found - a - tion slain; Whose mer - cy shall un - sha - ken stay, When heaven and earth are fled a - way.
Organ.
Voice.

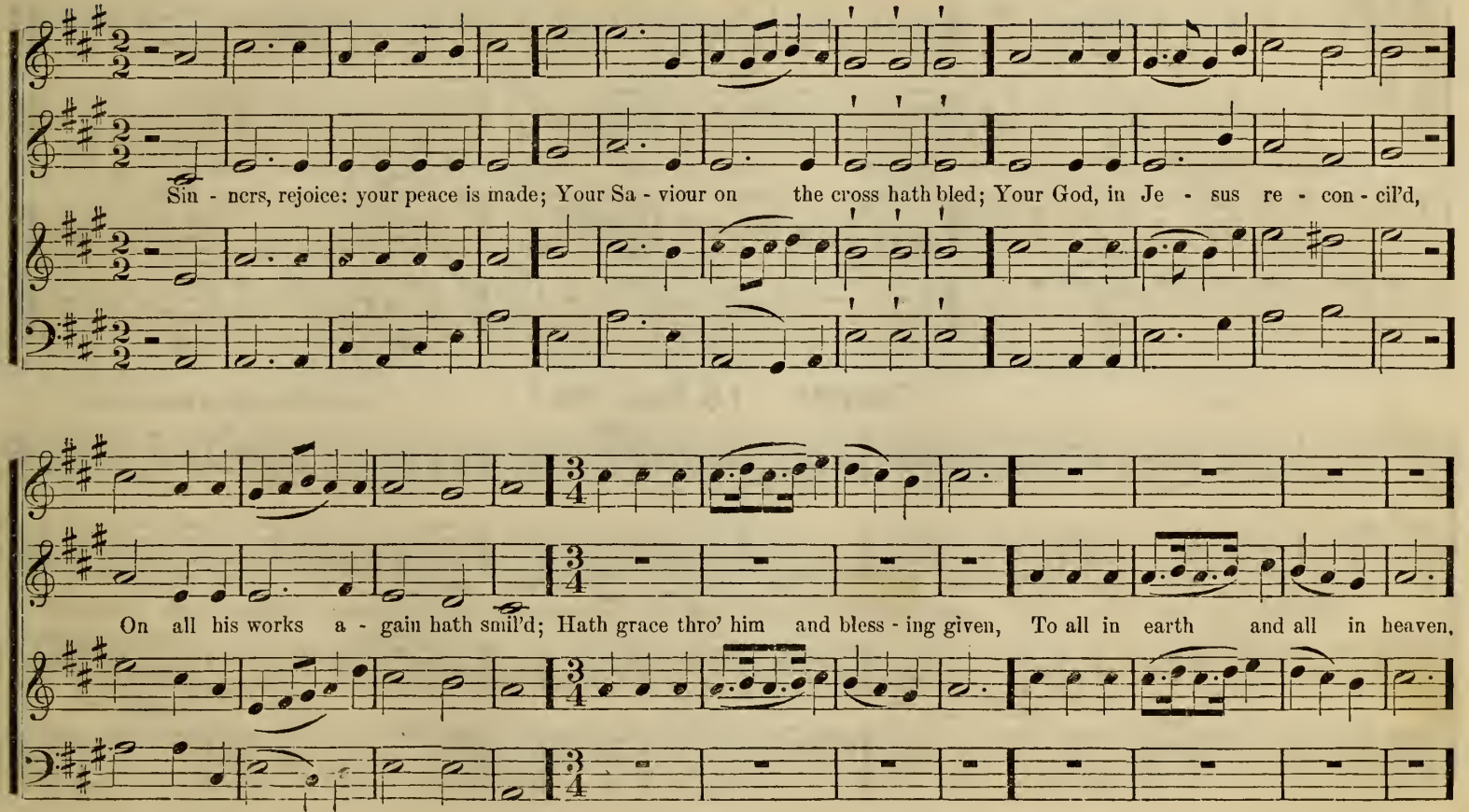
Desire. (6 lines 8s.)


Ex - pand thy wings, ce - les - tial Dove, And, brood-ing o'er my na - ture's night, Call forth the ray of heav'n - ly Love.
Let there in my dark soul be light; And fill th'il - lus - tra - ted a - byss With glorious beams of end-less bliss.

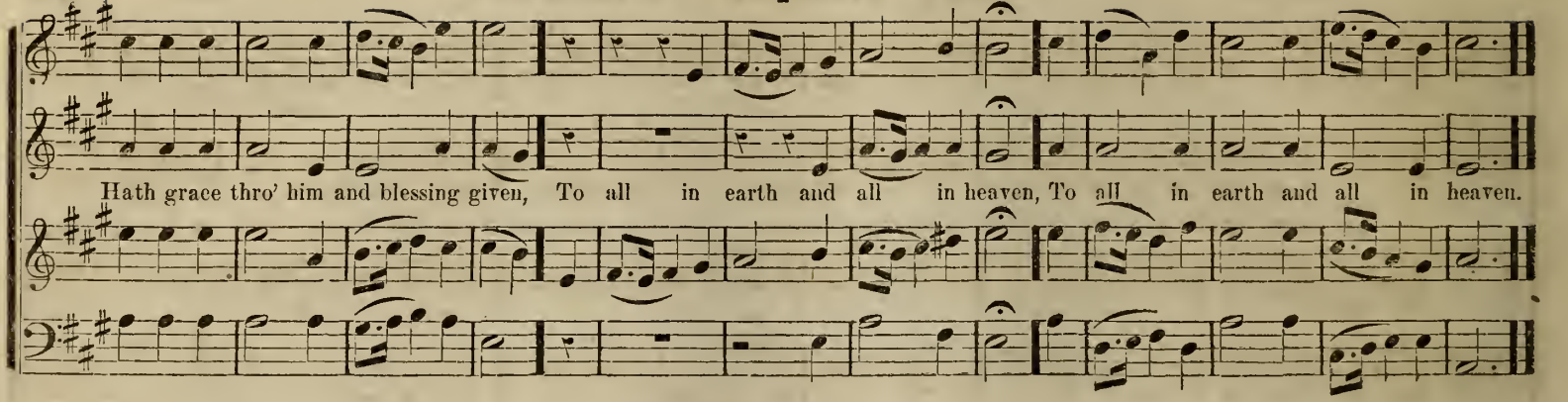
Eaton. (6 lines 8s.)


Thou, Lord, on whom I still de - pend, Shalt keep me faith - ful to the end: I trust thy truth, and love, and power,
Shall save me to the lat - est hour; And, when I lay this bo - dy down, Re - ward with an im - mor-tal crown.

Peck's Trumpet. (6 lines 8s.)


Sin - ners, rejoice: your peace is made; Your Sa - viour on the cross hath bled; Your God, in Je - sus re - con - cil'd,
On all his works a - gain hath smil'd; Hath grace thro' him and bless - ing given, To all in earth and all in heaven,

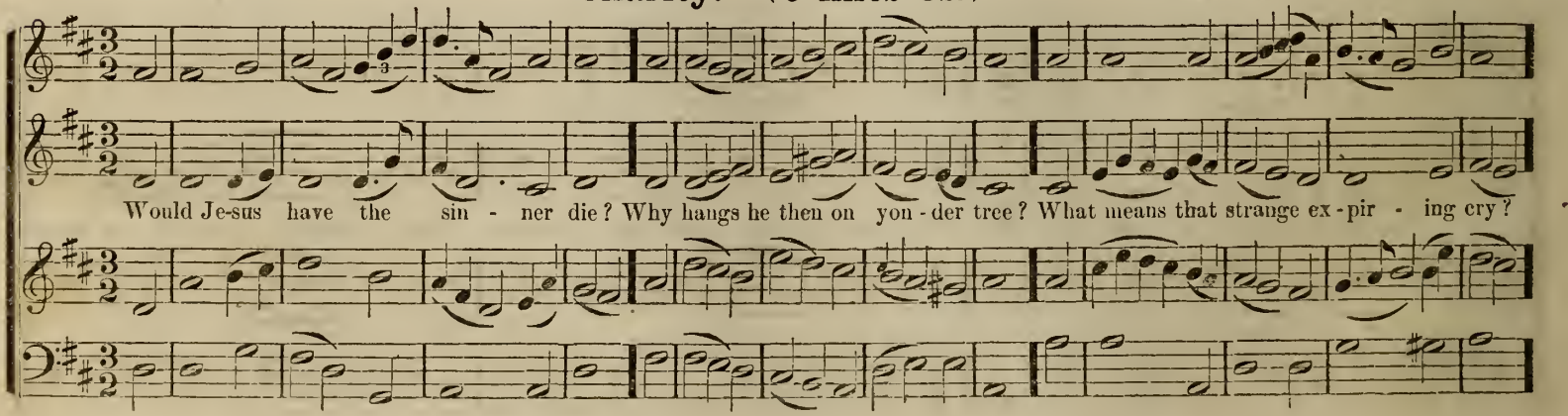
Peck's Trumpet. Concluded.

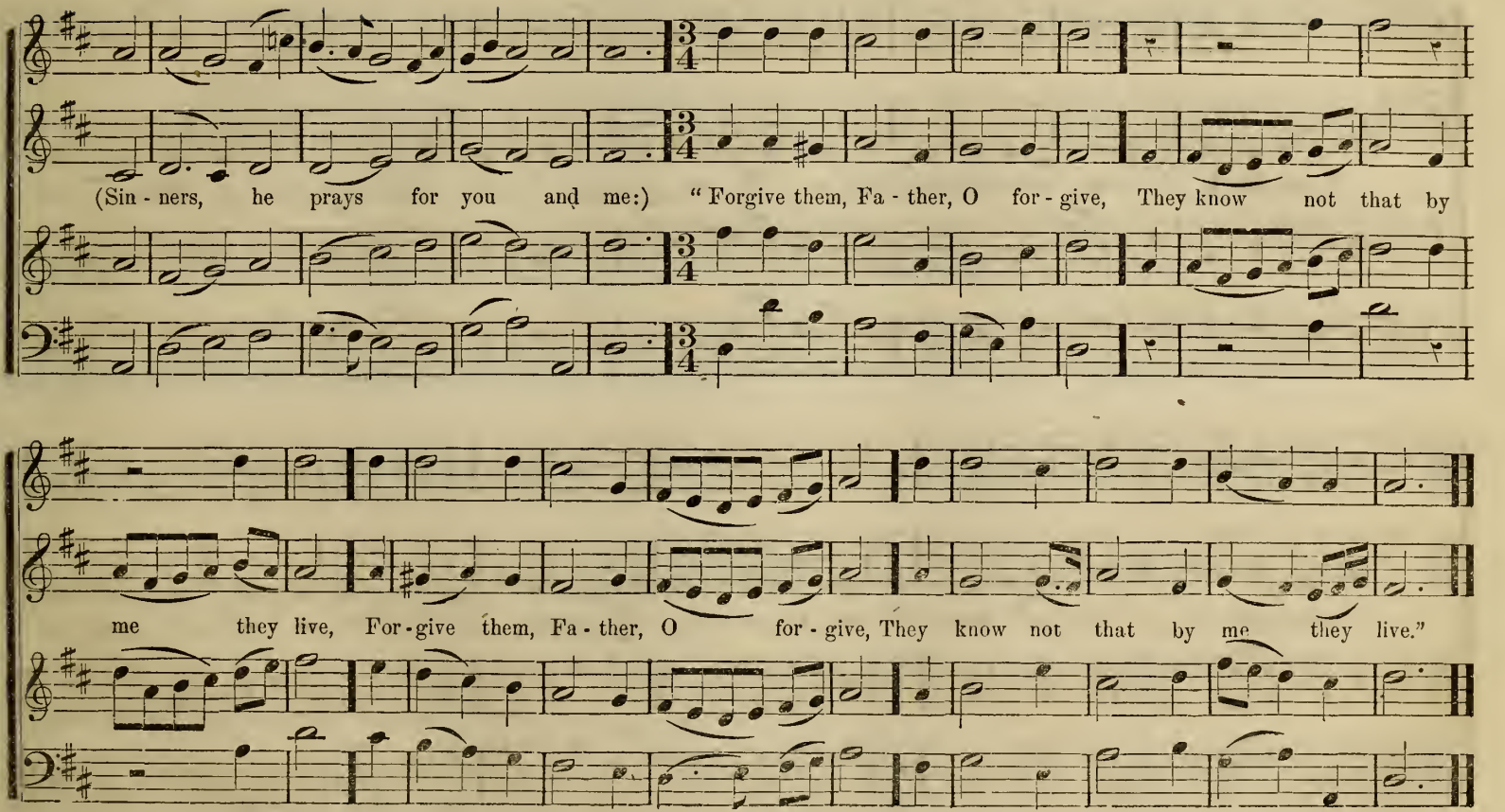


HYMN 33.

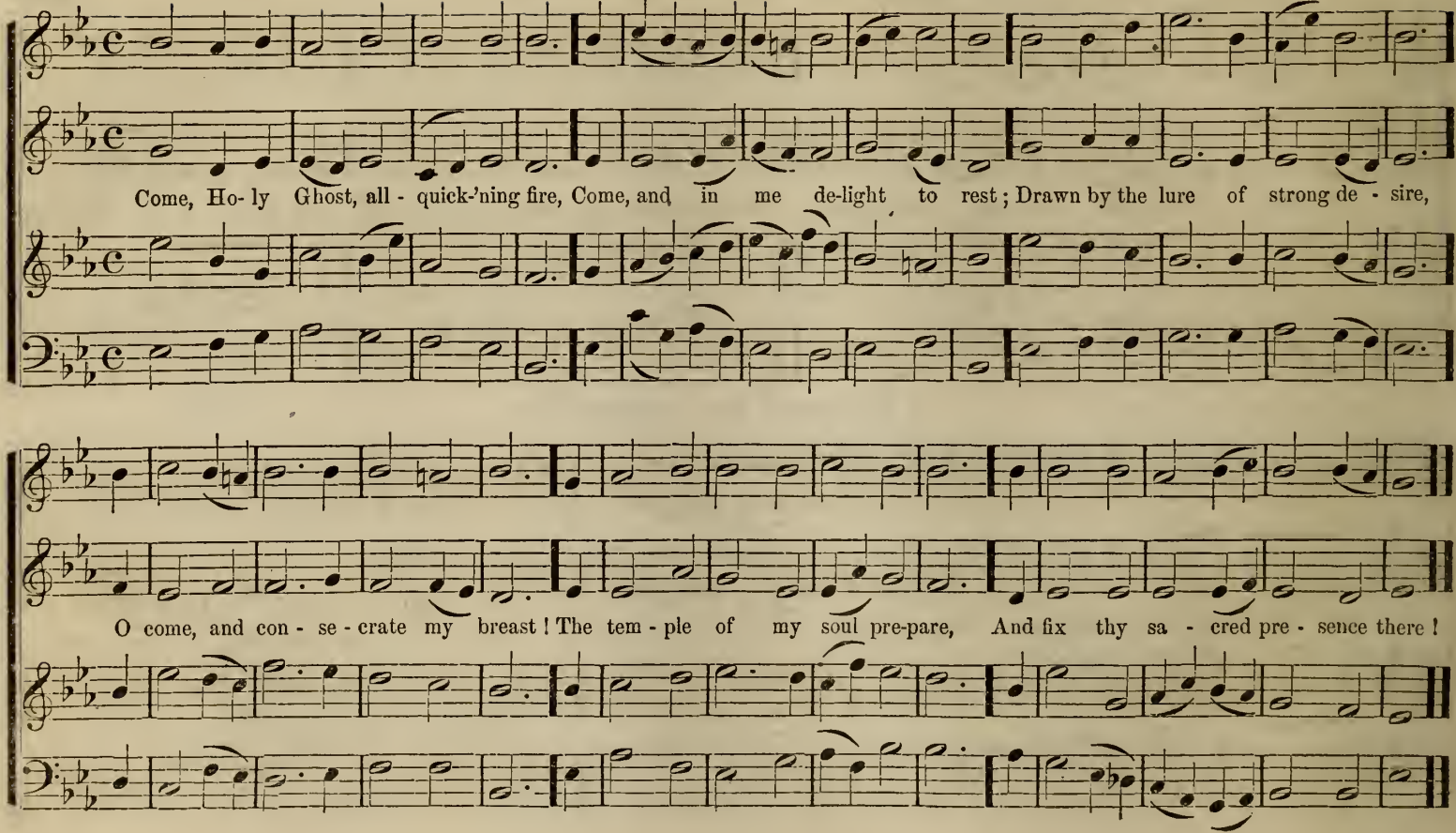
Charity. (6 lines 8s.)

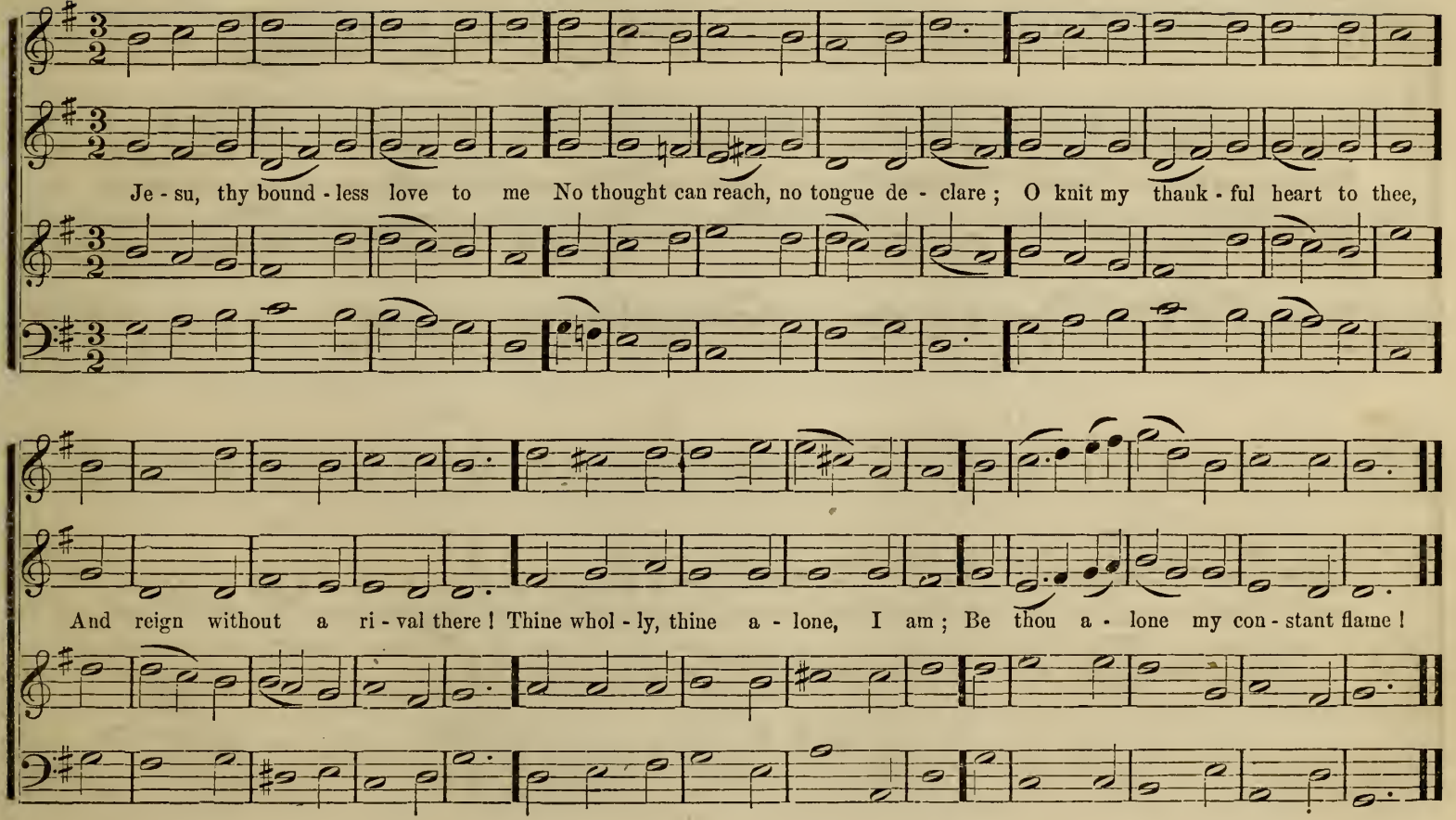
STANLEY & DR. WAINWRIGHT.



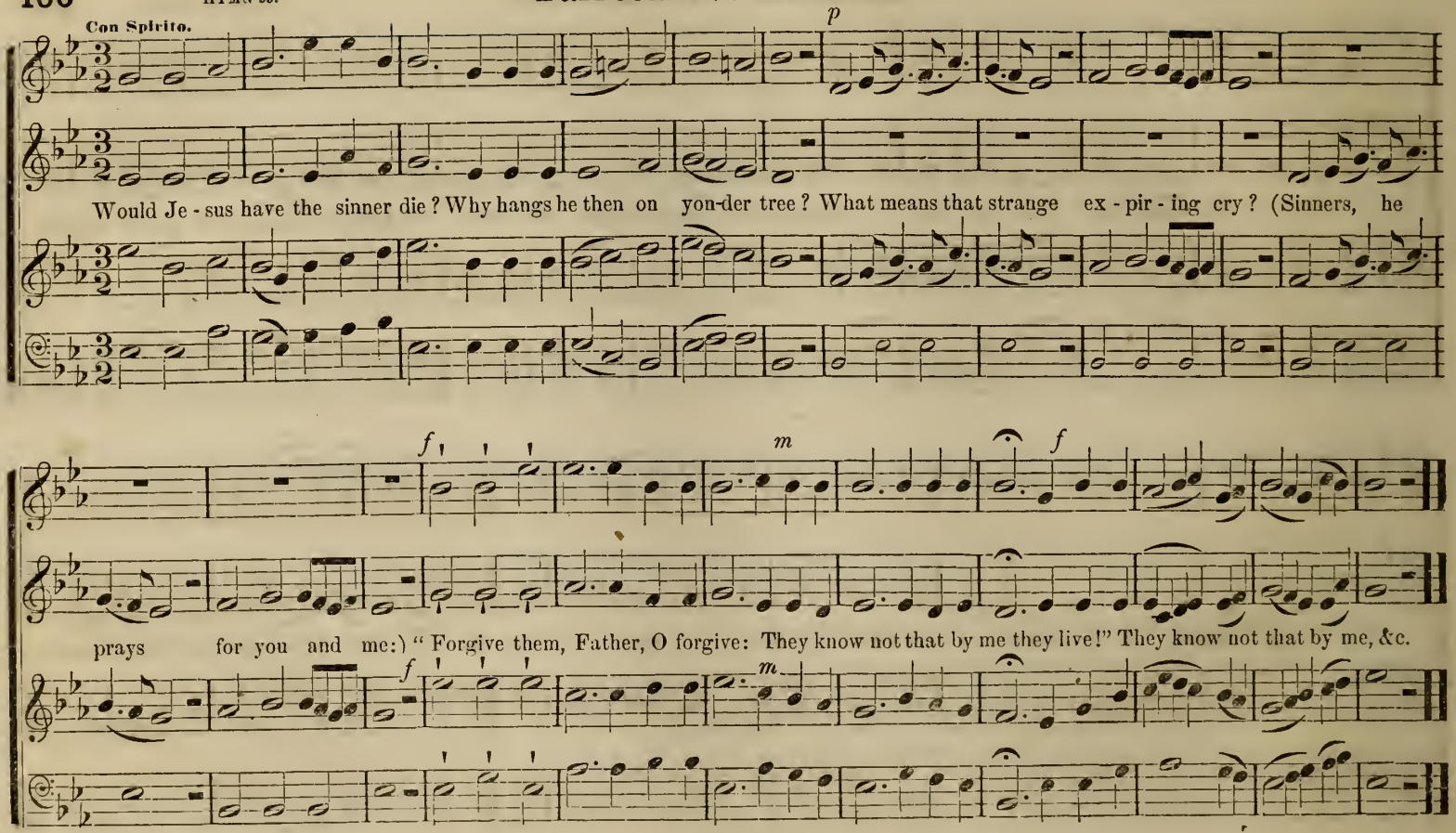

(Sin - ners, he prays for you and me:) "Forgive them, Fa - ther, O for - give, They know not that by
me they live, For - give them, Fa - ther, O for - give, They know not that by me they live."

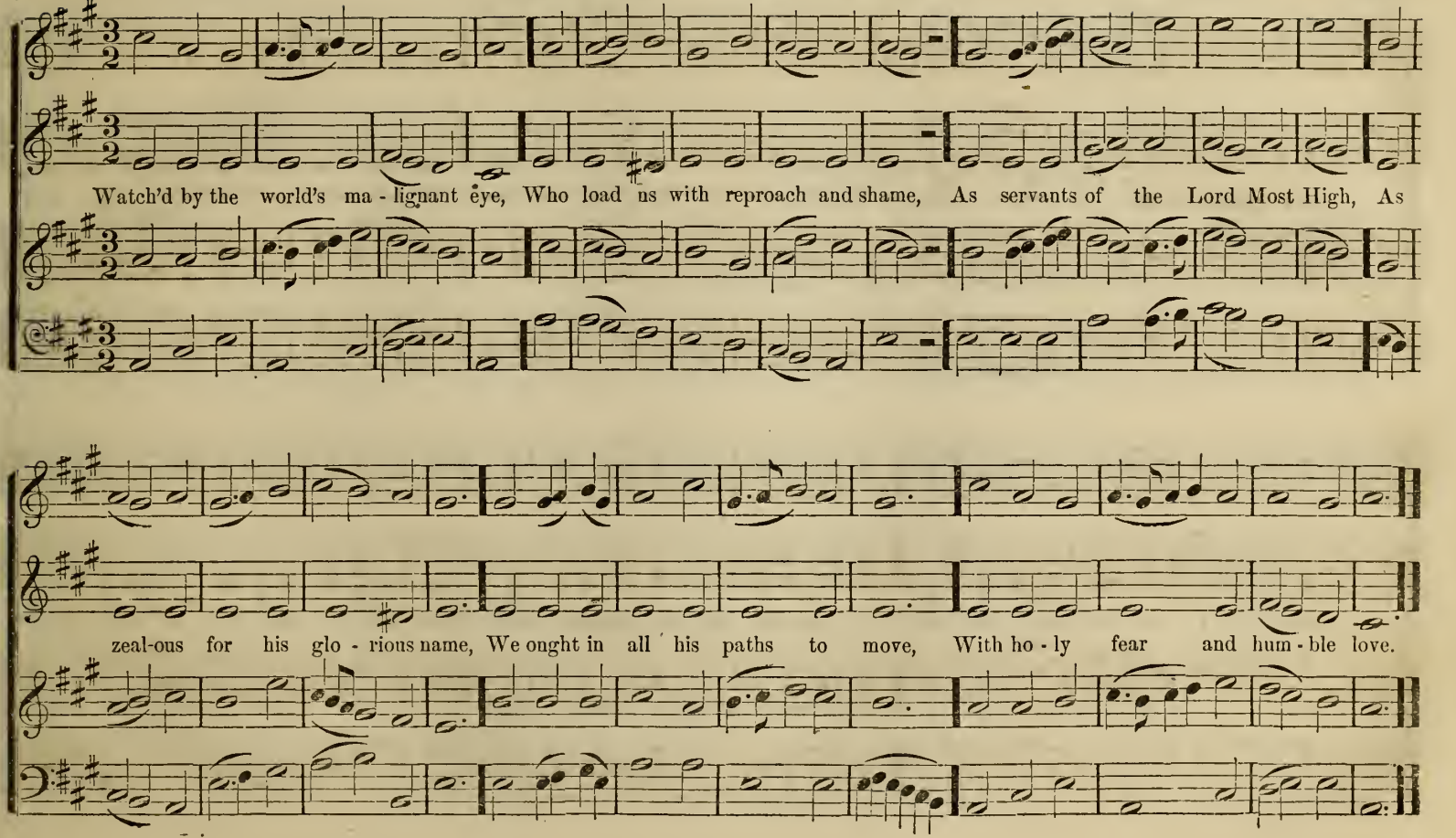
Ledbury. (6 lines 8s.)


Come, Ho- ly Ghost, all - quick-'ning fire, Come, and in me de-light to rest; Drawn by the lure of strong de - sire,
O come, and con - se - crate my breast! The tem - ple of my soul pre-pare, And fix thy sa - cred pre - sence there!

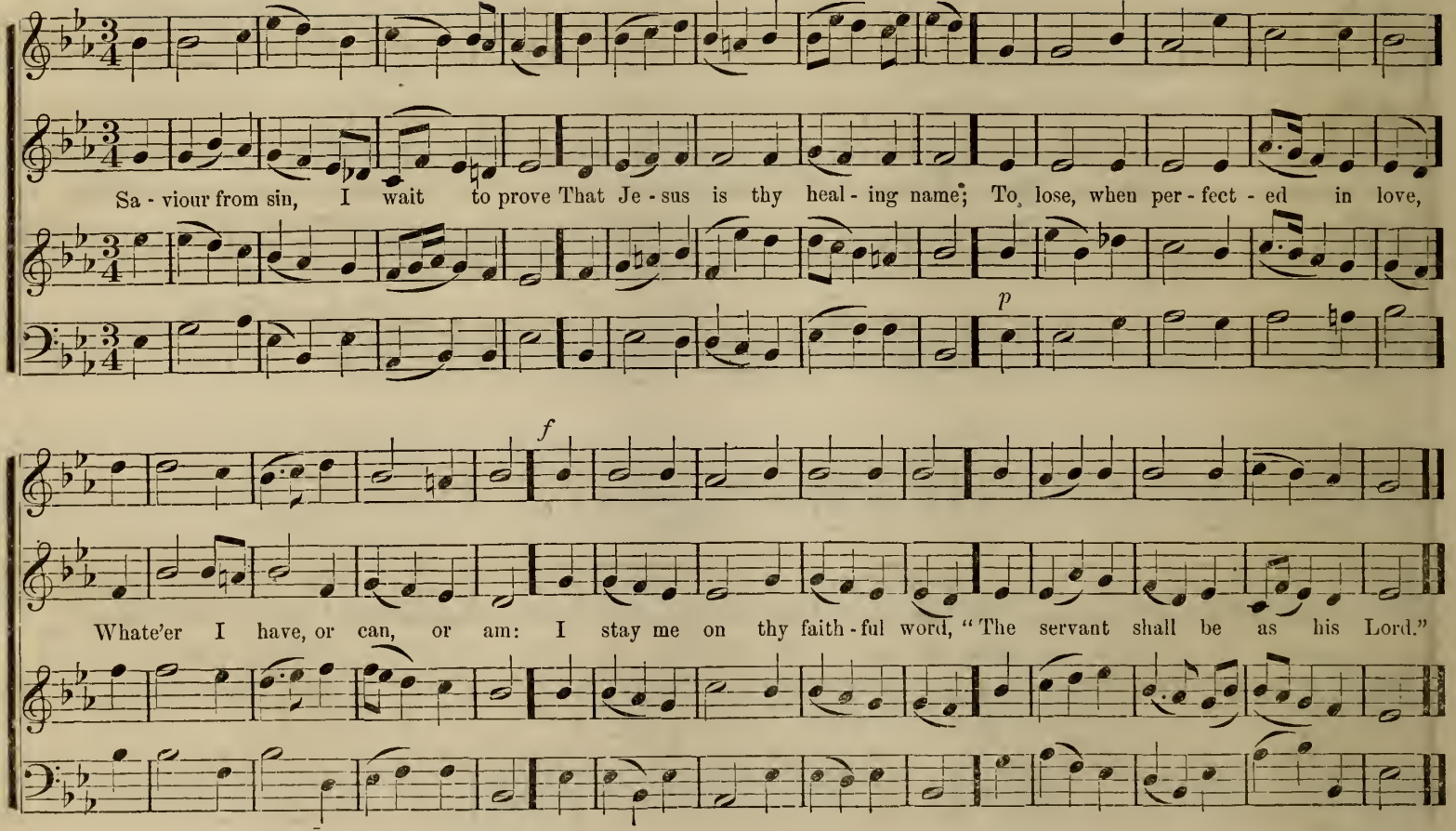

Je - su, thy bound - less love to me No thought can reach, no tongue de - clare; O knit my thank - ful heart to thee,
And reign without a ri - val there! Thine whol - ly, thine a - lone, I am; Be thou a - lone my con - stant flame!

Barrett. (6 lines 8s.)

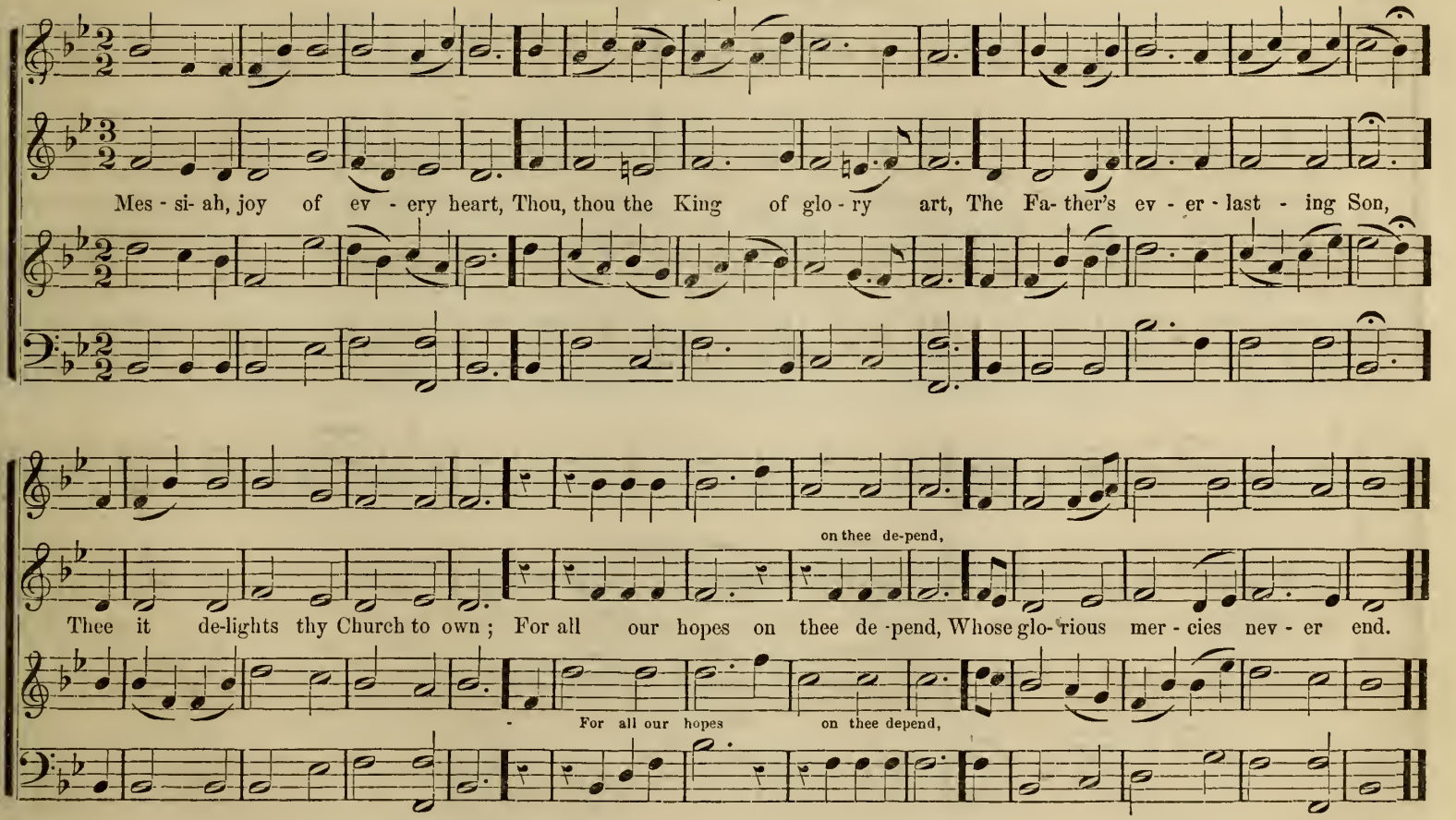

Con Spirito.
p
Would Je - sus have the sinner die? Why hangs he then on yon-der tree? What means that strange ex - pir - ing cry? (Sinners, he
f
m
f
prays for you and me:) "Forgive them, Father, O forgive: They know not that by me they live!" They know not that by me, &c.
f
m

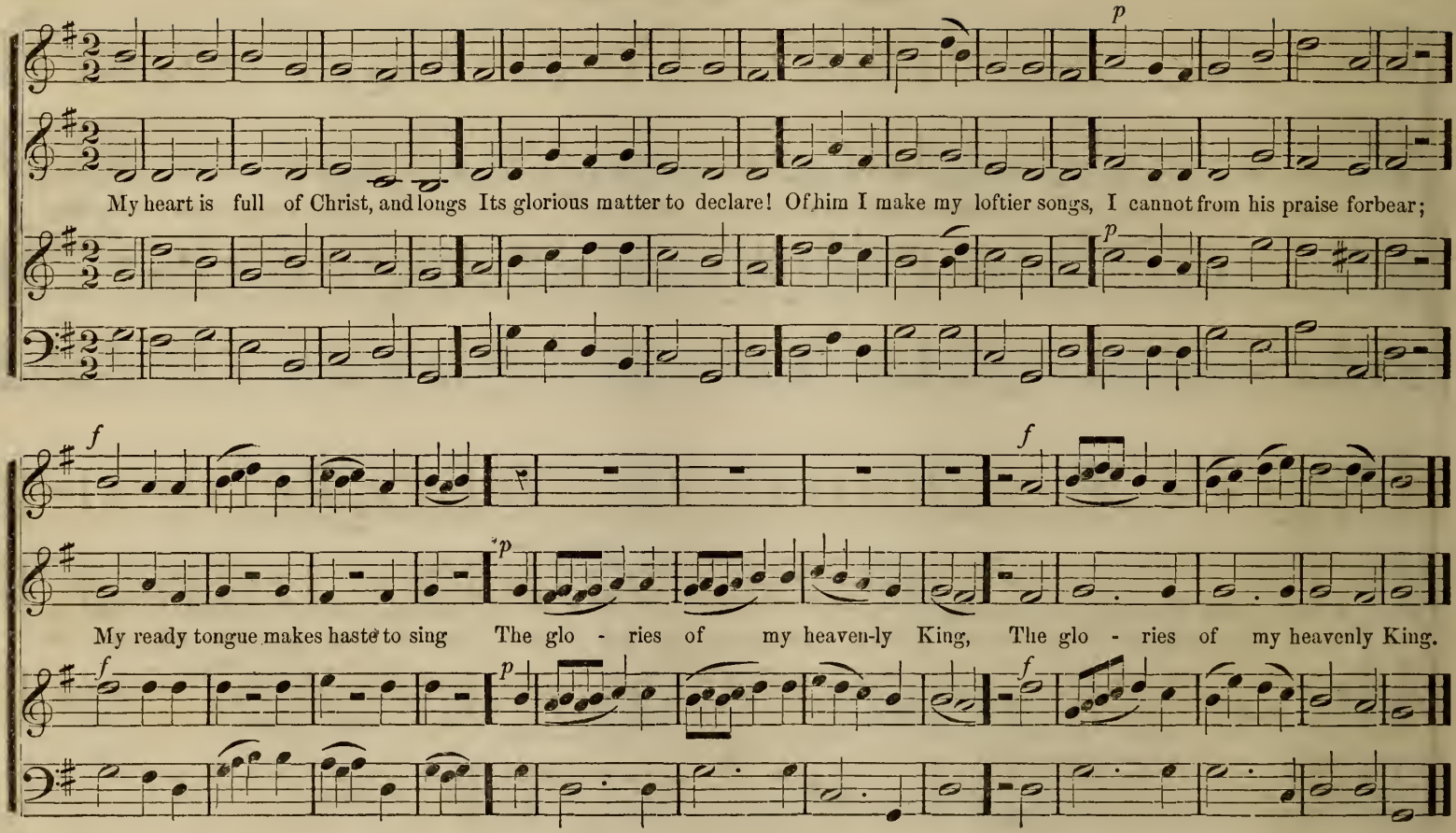
Zalmonah. (6 lines 8s.)

Watch'd by the world's ma - lignant eye, Who load us with reproach and shame, As servants of the Lord Most High, As
zeal-ous for his glo - rious name, We ought in all his paths to move, With ho - ly fear and hum - ble love.

Whitsuntide. (6 lines 8s.)

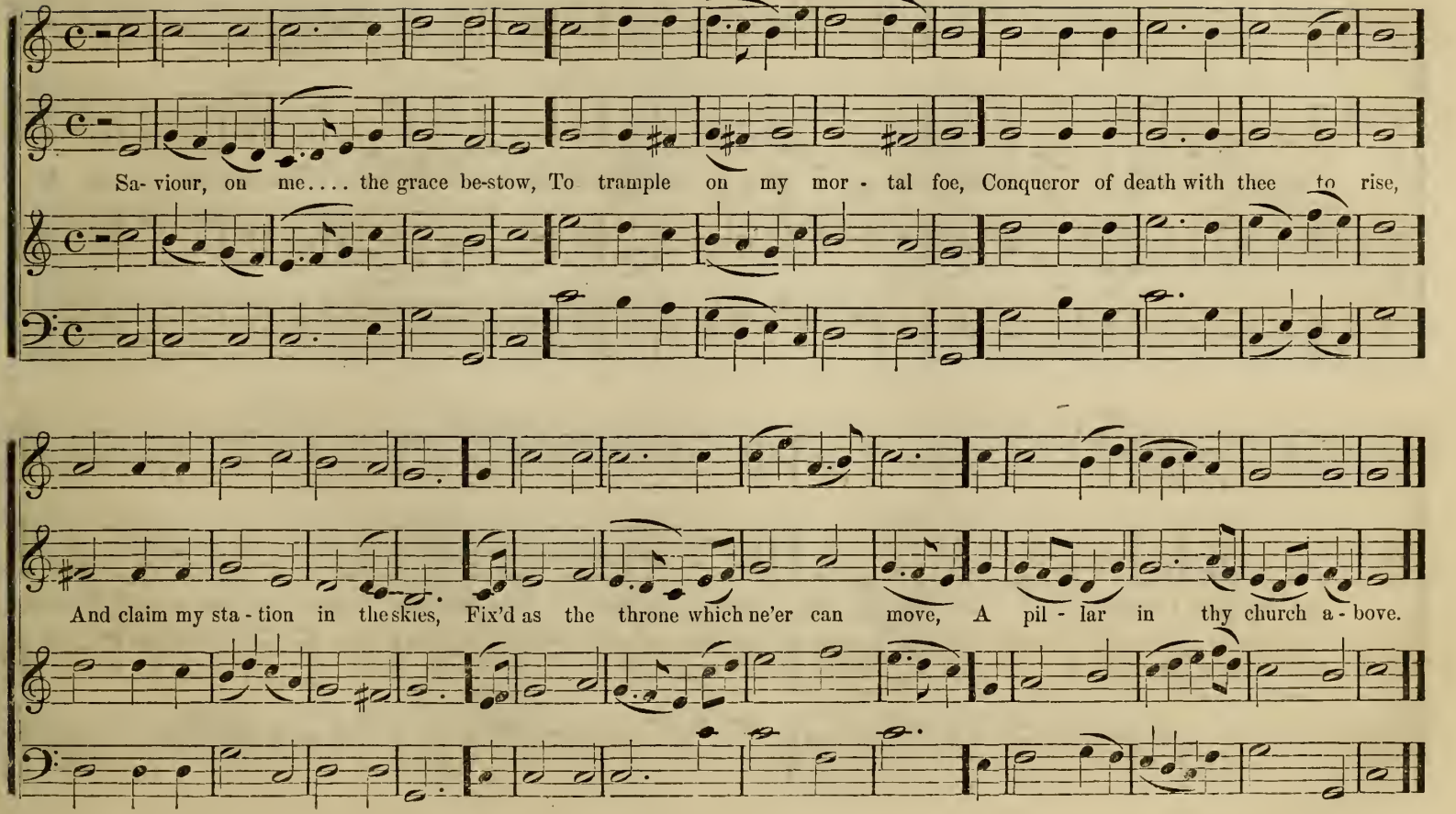

Sa - viour from sin, I wait to prove That Je - sus is thy heal - ing name; To lose, when per - fect - ed in love,
p
f
Whate'er I have, or can, or am: I stay me on thy faith - ful word, "The servant shall be as his Lord."

Simeon's Joy. (6 lines 8s.)

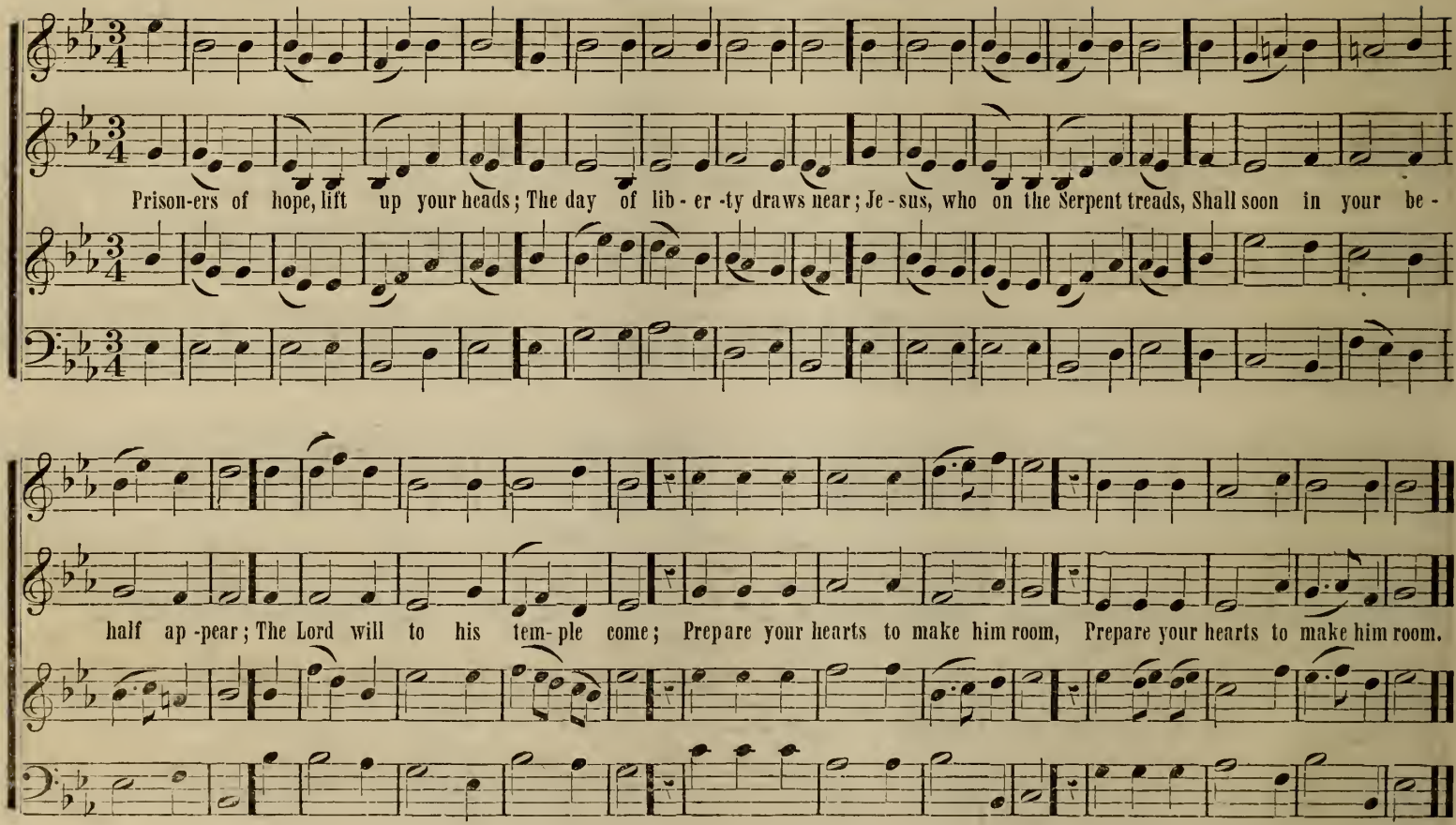

Mes - si- ah, joy of ev - ery heart, Thou, thou the King of glo - ry art, The Fa- ther's ev - er - last - ing Son,
on thee de-pend,
Thee it de-lights thy Church to own; For all our hopes on thee de-pend, Whose glo-rious mer - cies nev - er end.
For all our hopes on thee depend,

Love. (6 lines 8s.)

My heart is full of Christ, and longs Its glorious matter to declare! Of him I make my loftier songs, I cannot from his praise forbear;
My ready tongue makes haste to sing The glo - ries of my heaven-ly King, The glo - ries of my heavenly King.

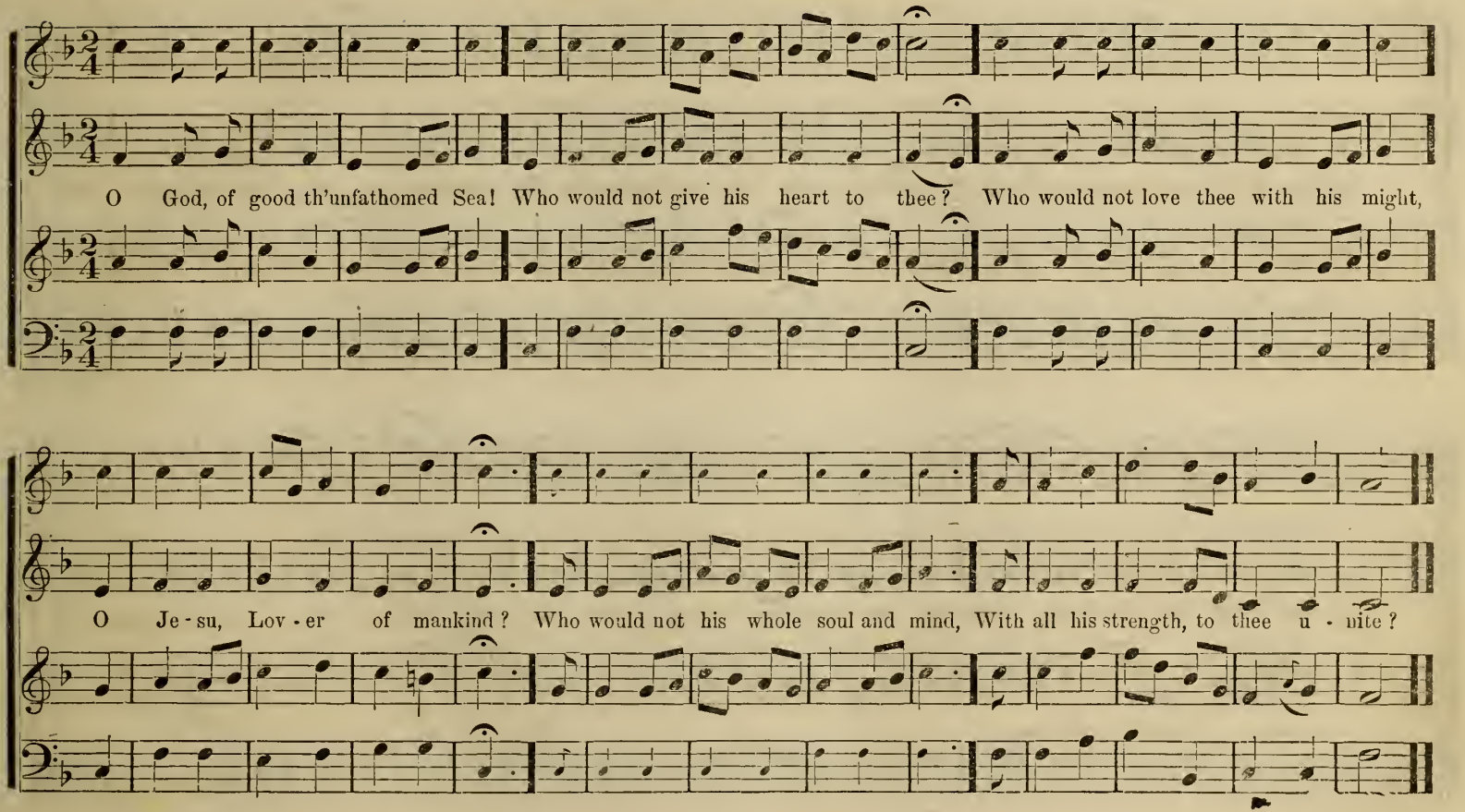
Madrid. (6 lines 8s.)


Sa- viour, on me.... the grace be-stow, To trample on my mor - tal foe, Conqueror of death with thee to rise,
And claim my sta - tion in the skies, Fix'd as the throne which ne'er can move, A pil - lar in thy church a - bove.

Zauberflöte. (6 lines 8s.)

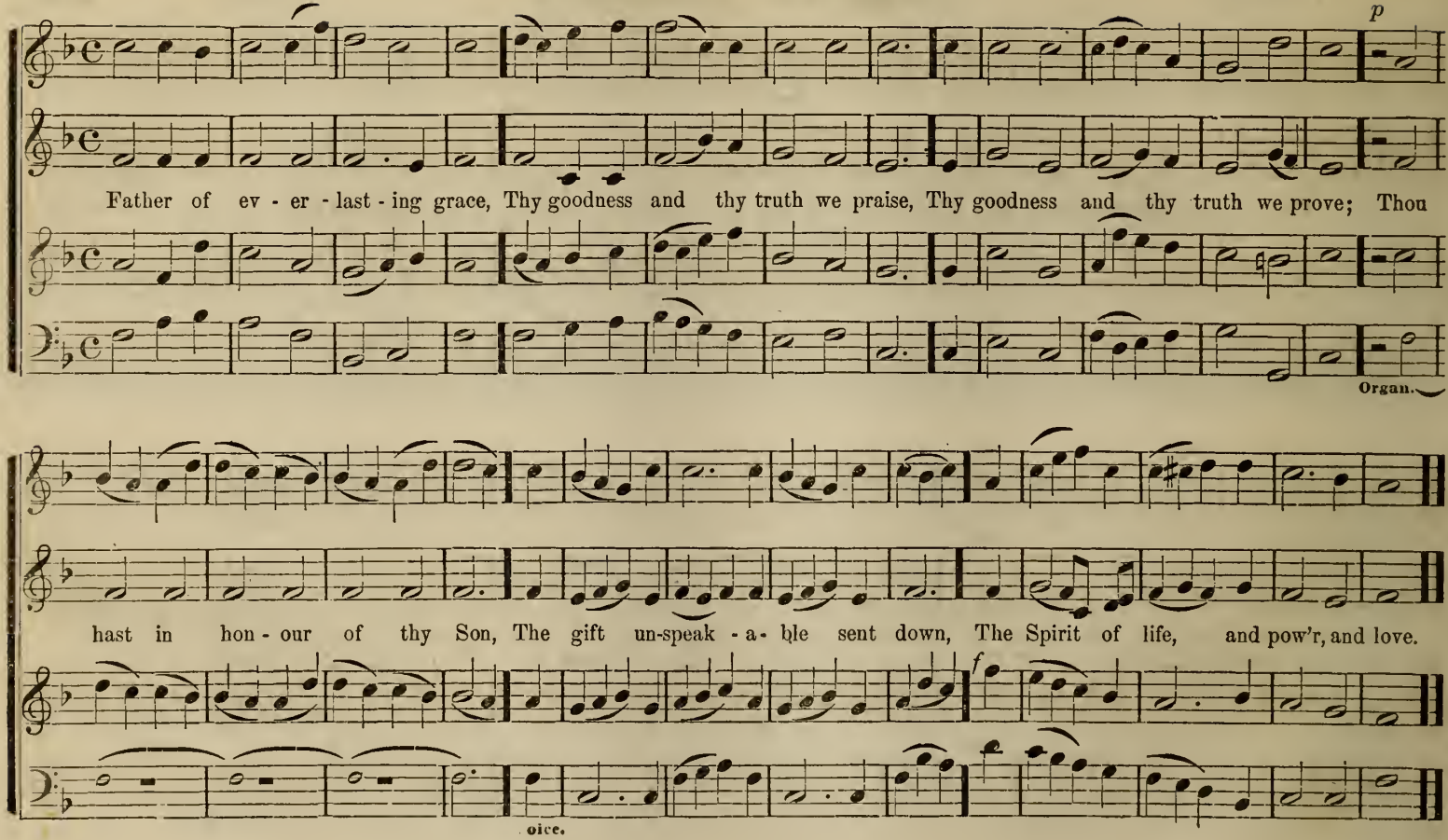

Prison-ers of hope, lift up your heads; The day of lib - er -ty draws near; Je - sus, who on the Serpent treads, Shall soon in your be -
half ap -pear; The Lord will to his tem- ple come; Prepare your hearts to make him room, Prepare your hearts to make him room.

Brighton. (6 lines 8s.)

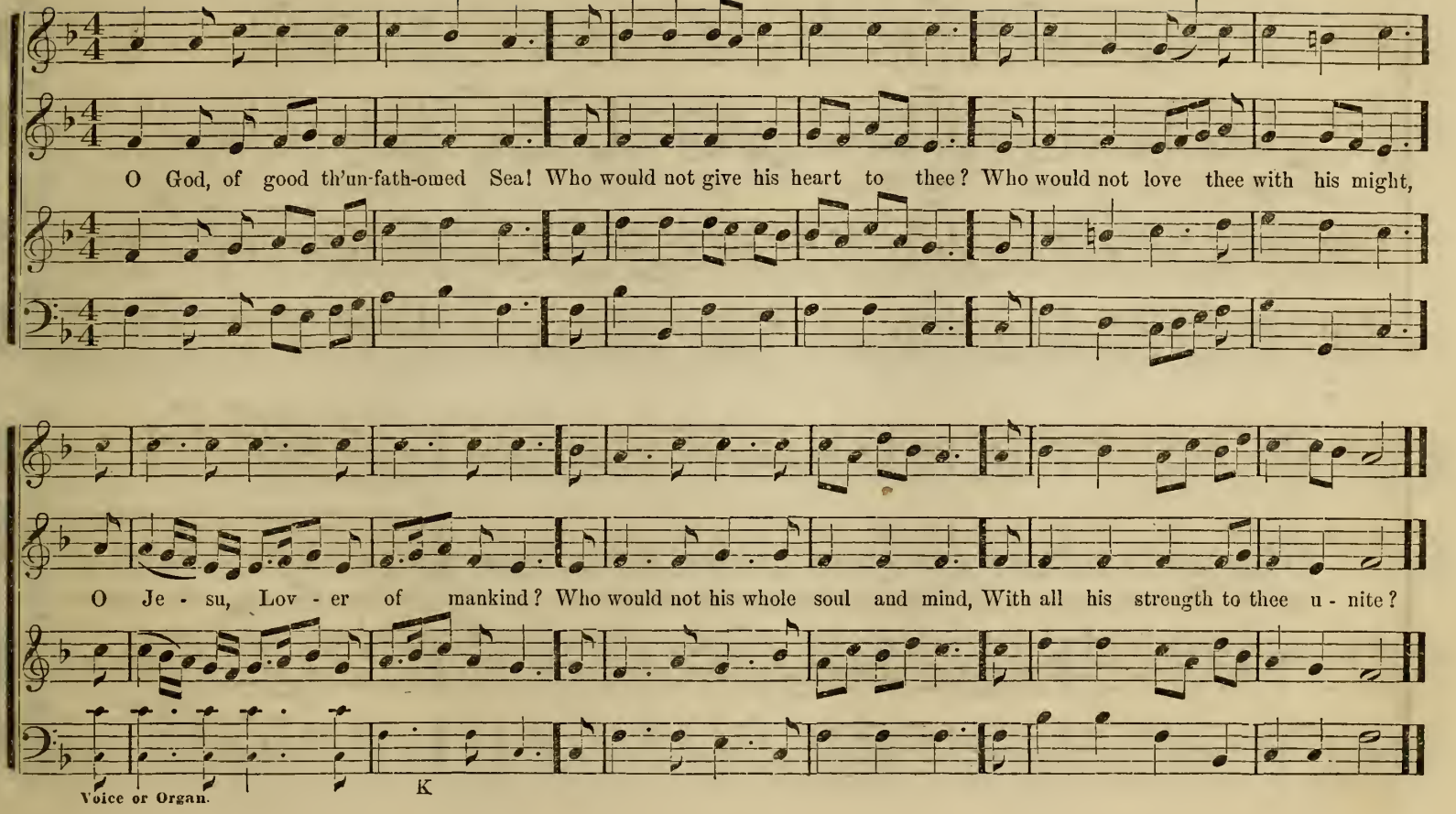

O God, of good th'unfathomed Sea! Who would not give his heart to thee? Who would not love thee with his might,
O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength, to thee u - nite?

Monmouth. (6 lines 8s.)

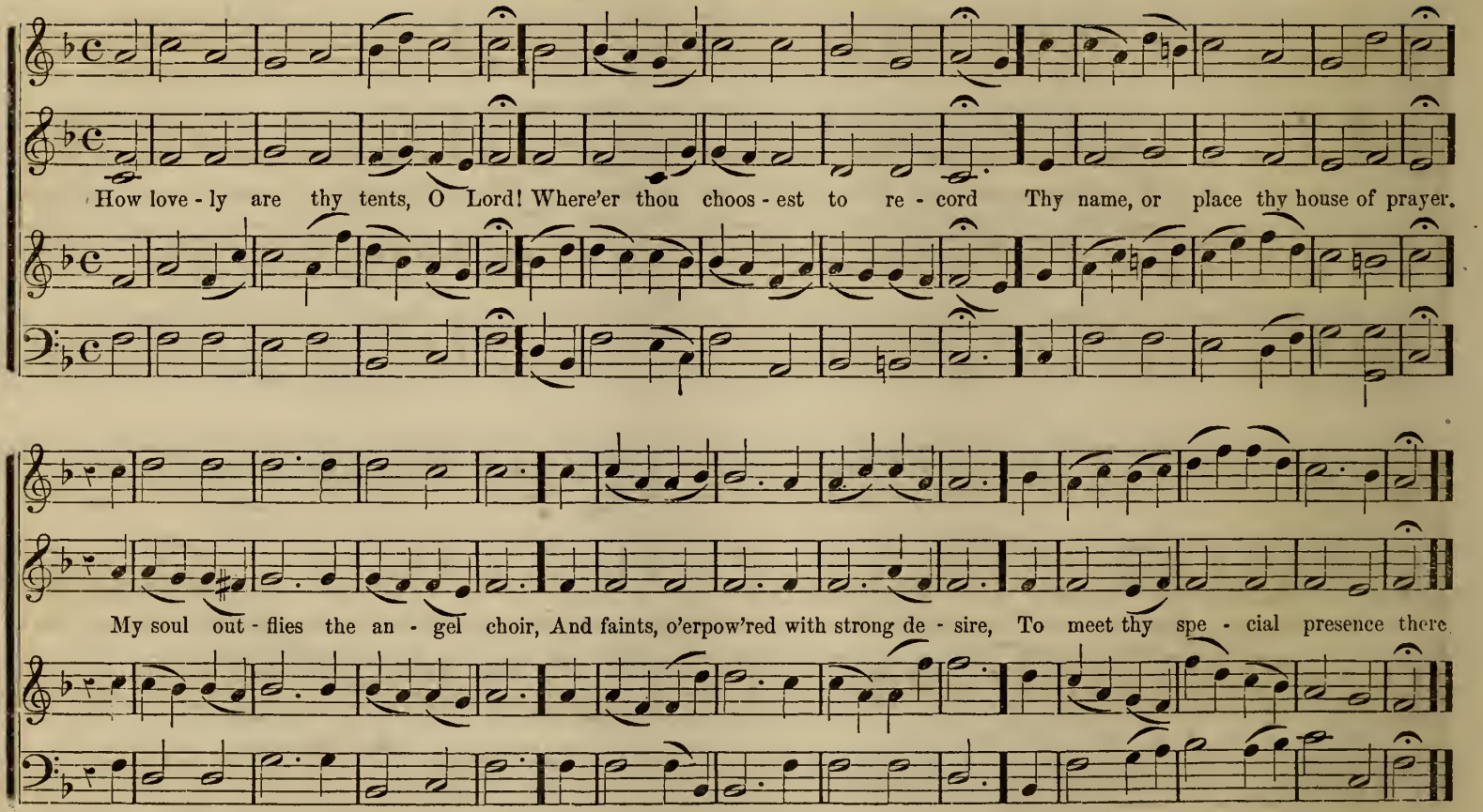
G. DAVIS.


p
Father of ev - er - last - ing grace, Thy goodness and thy truth we praise, Thy goodness and thy truth we prove; Thou
Organ.
hast in hon - our of thy Son, The gift un-speak - a - ble sent down, The Spirit of life, and pow'r, and love.
f
oice.

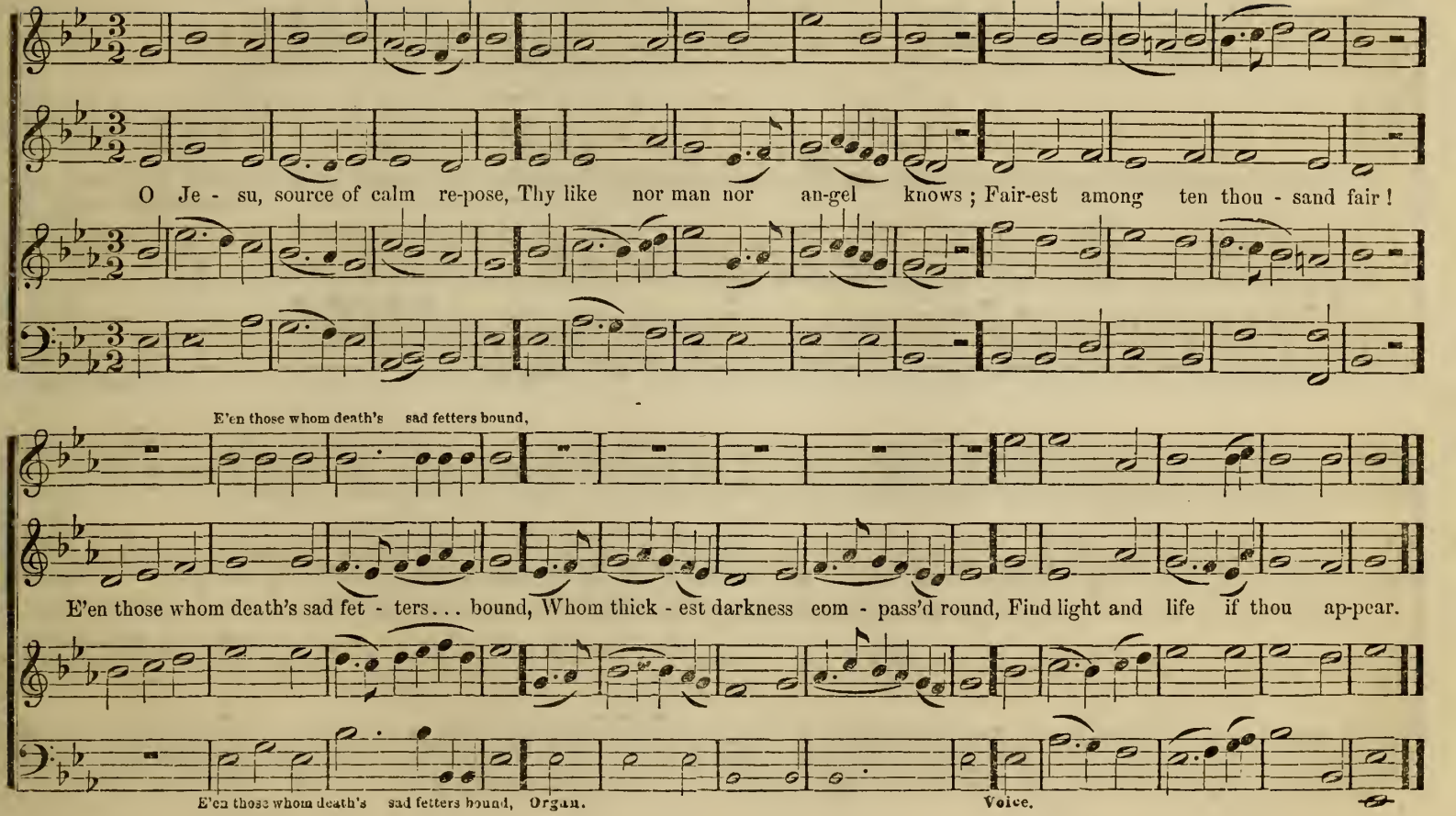
Newcourt. (6 lines 8s.)


O God, of good th'un-fath-omed Sea! Who would not give his heart to thee? Who would not love thee with his might,
O Je - su, Lov - er of mankind? Who would not his whole soul and mind, With all his strength to thee u - nite?
Voice or Organ.
K

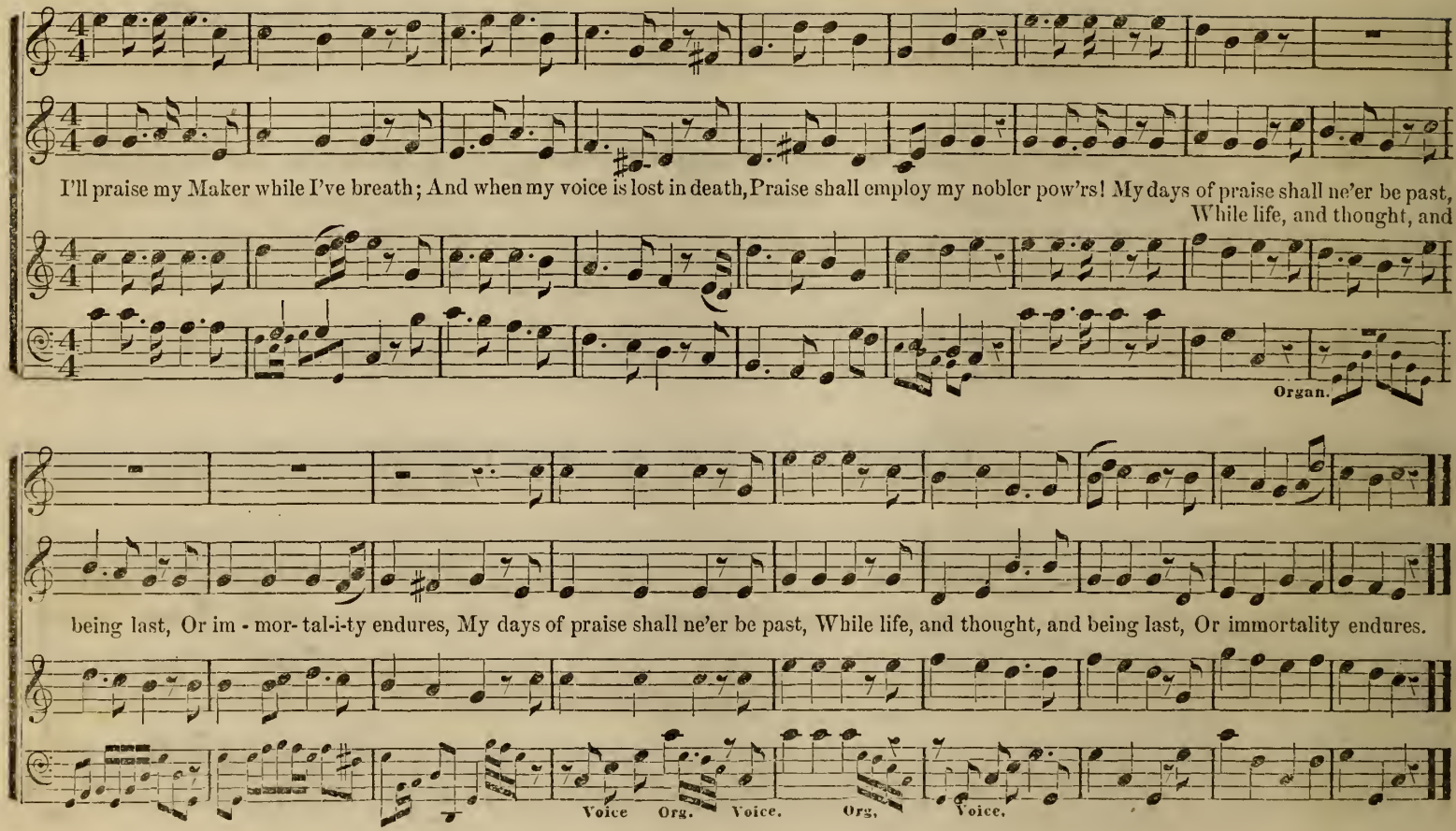
Martin's Lane. (6 lines 8s.)


How love - ly are thy tents, O Lord! Where'er thou choos - est to re - cord Thy name, or place thy house of prayer.
My soul out - flies the an - gel choir, And faints, o'erpow'red with strong de - sire, To meet thy spe - cial presence there.

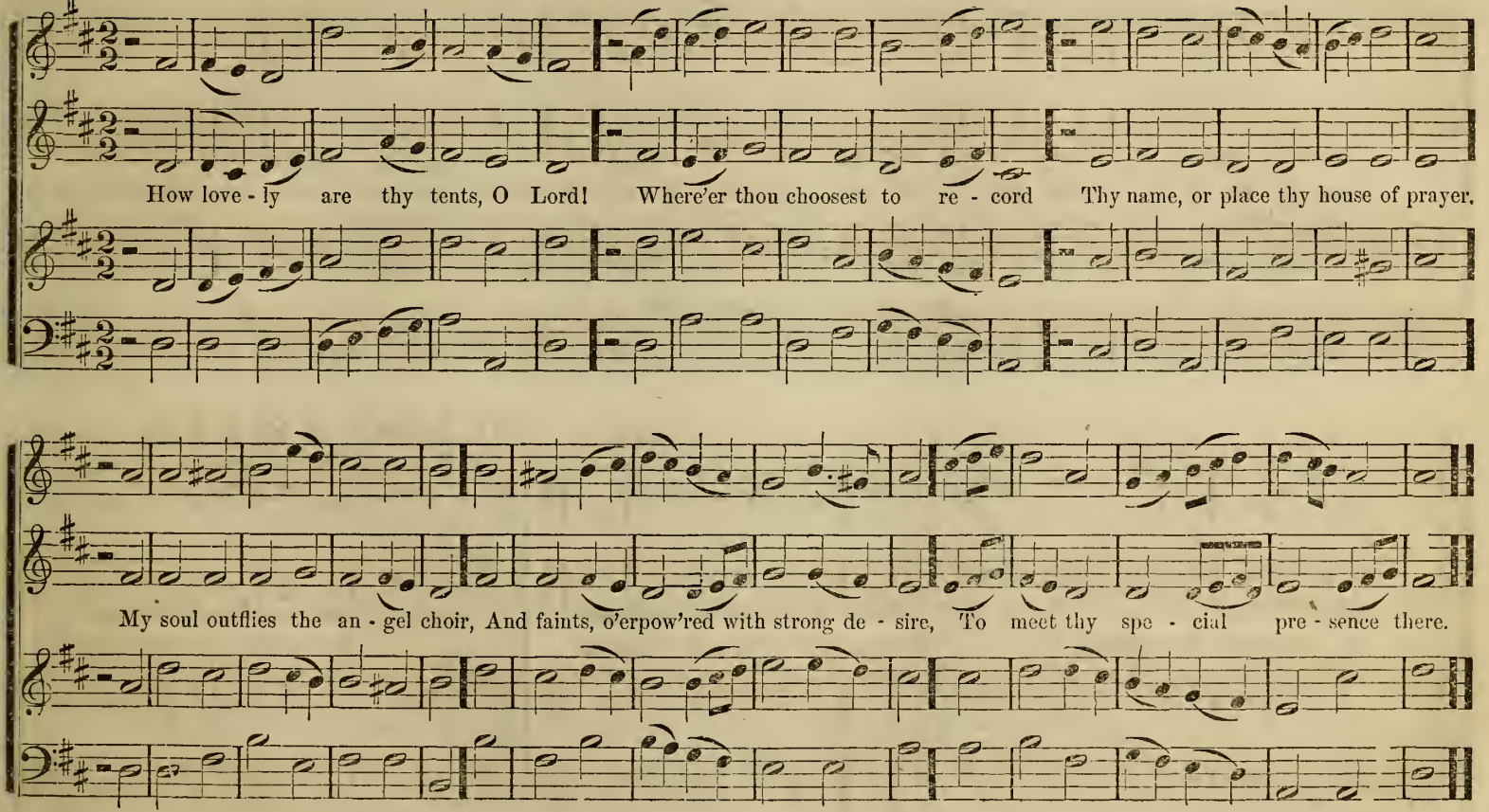
Gay's. (6 lines 8s.)


O Je - su, source of calm re-pose, Thy like nor man nor an-gel knows ; Fair-est among ten thou - sand fair !
E'en those whom death's sad fetters bound,
E'en those whom death's sad fet - ters... bound, Whom thick - est darkness com - pass'd round, Find light and life if thou ap-pear.
E'en those whom death's sad fetters bound, Organ.
Voice.

Jackson's Hymn. (6 lines 8s.)

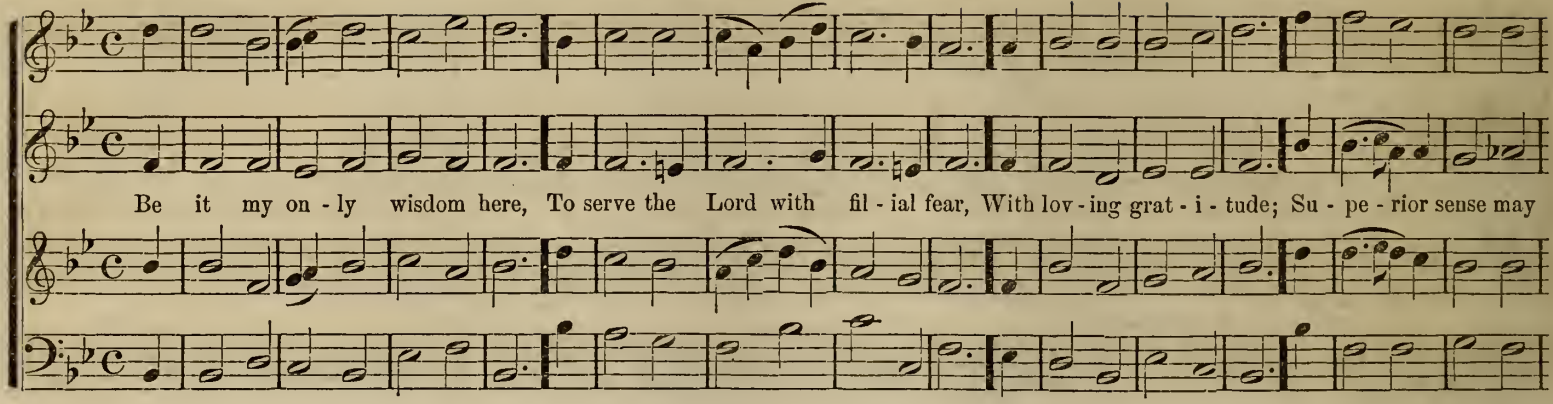

I'll praise my Maker while I've breath; And when my voice is lost in death, Praise shall employ my nobler pow'rs! My days of praise shall ne'er be past, While life, and thought, and
Organ.
being last, Or im - mor- tal-i-ty endures, My days of praise shall ne'er be past, While life, and thought, and being last, Or immortality endures.
Voice
Org.
Voice.
Org.
Voice.

Didsbury. (6 lines 8s.)

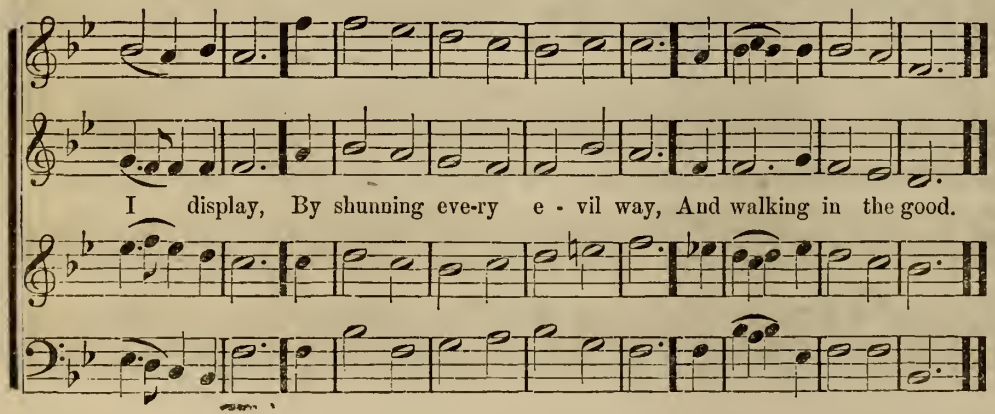

How love - ly are thy tents, O Lord! Where'er thou choosest to re - cord Thy name, or place thy house of prayer.
My soul outflies the an - gel choir, And faints, o'erpow'red with strong de - sire, To meet thy spe - cial pre - sence there.

Harwood's. (4 8s & 2 6s.)

E. HARWOOD, 1760.

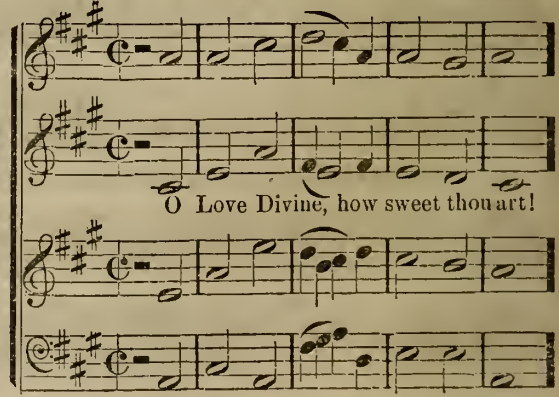


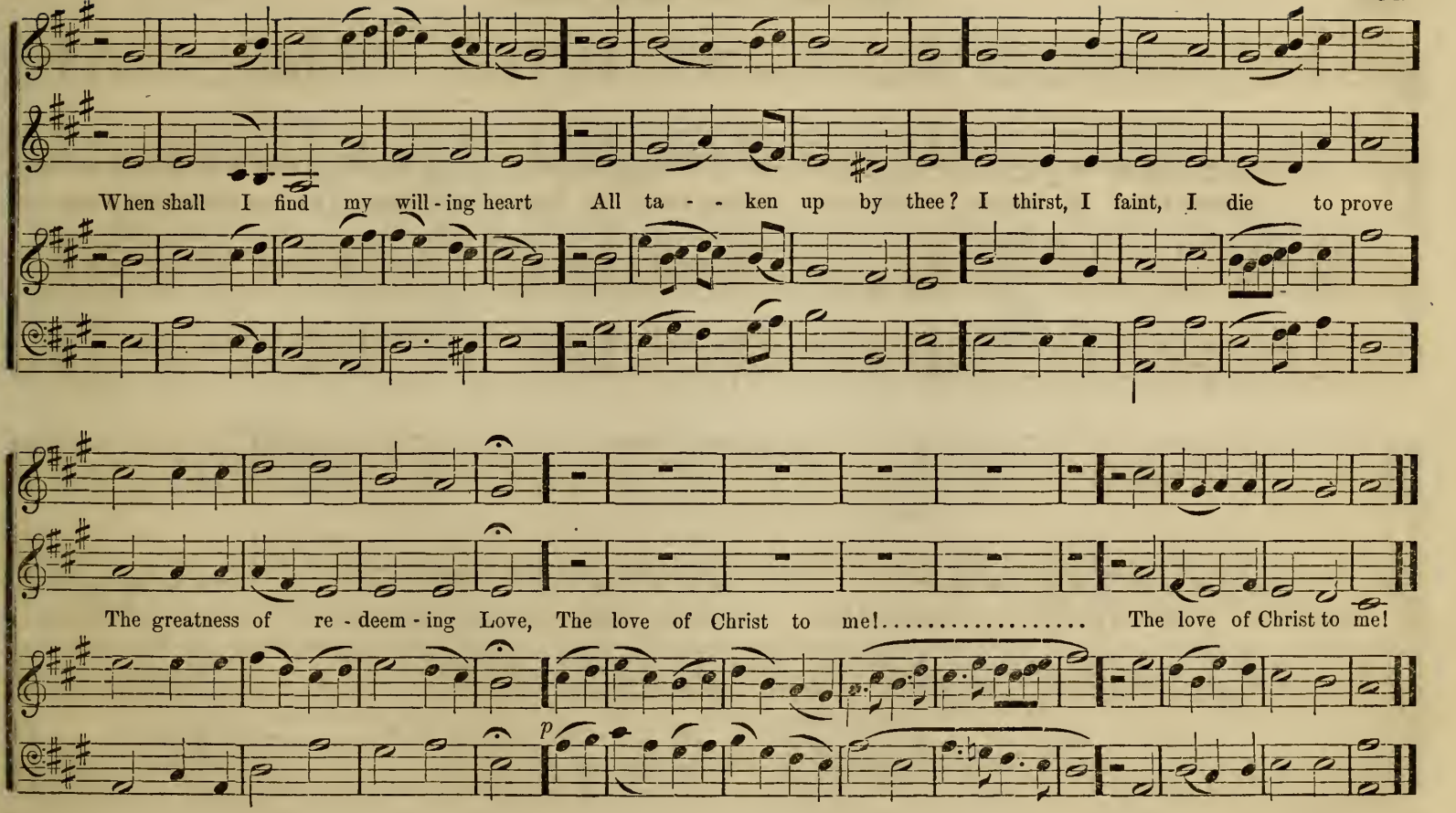
HYMN 147.



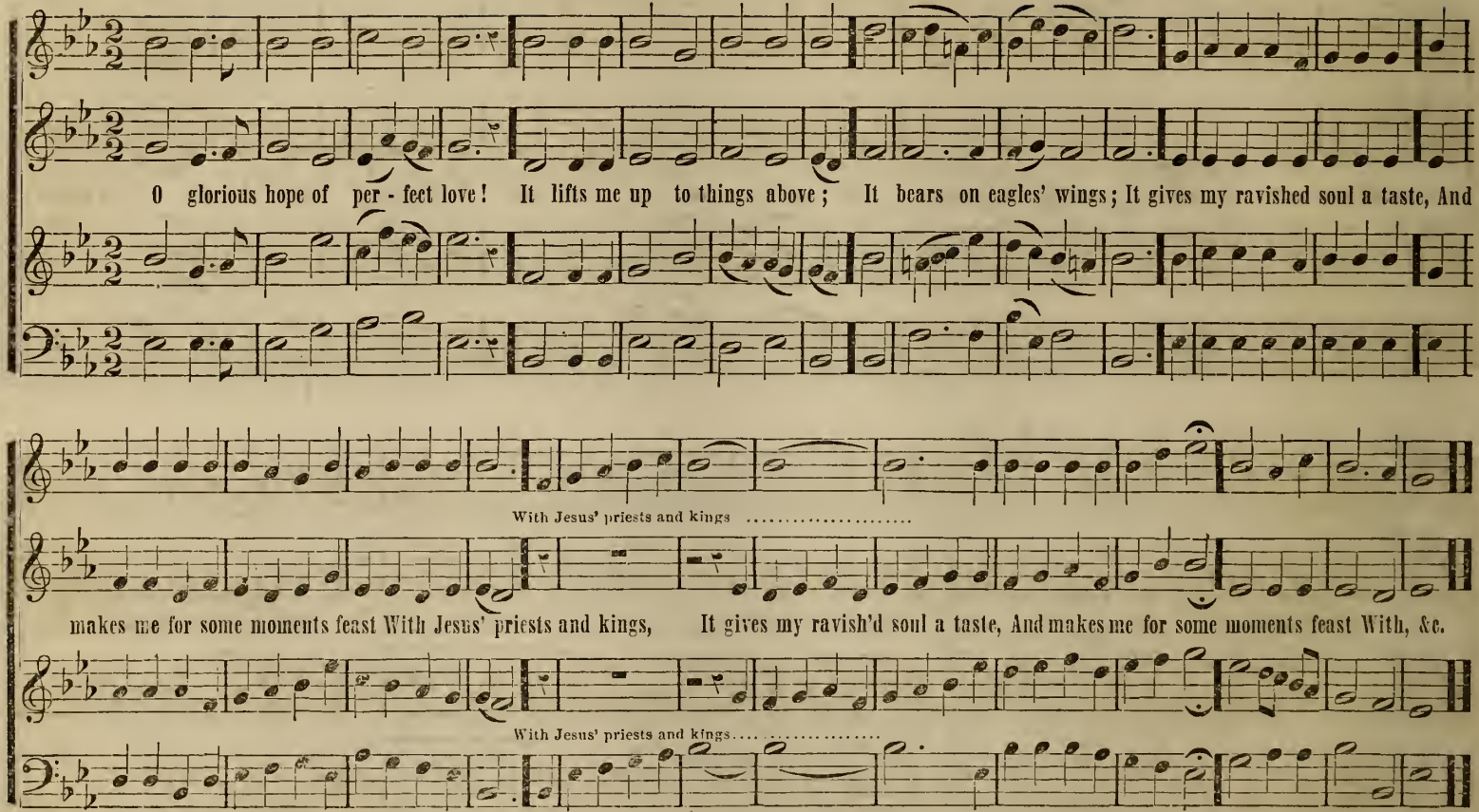
St. John's. 4 8s & 2 6s.

LEACH.

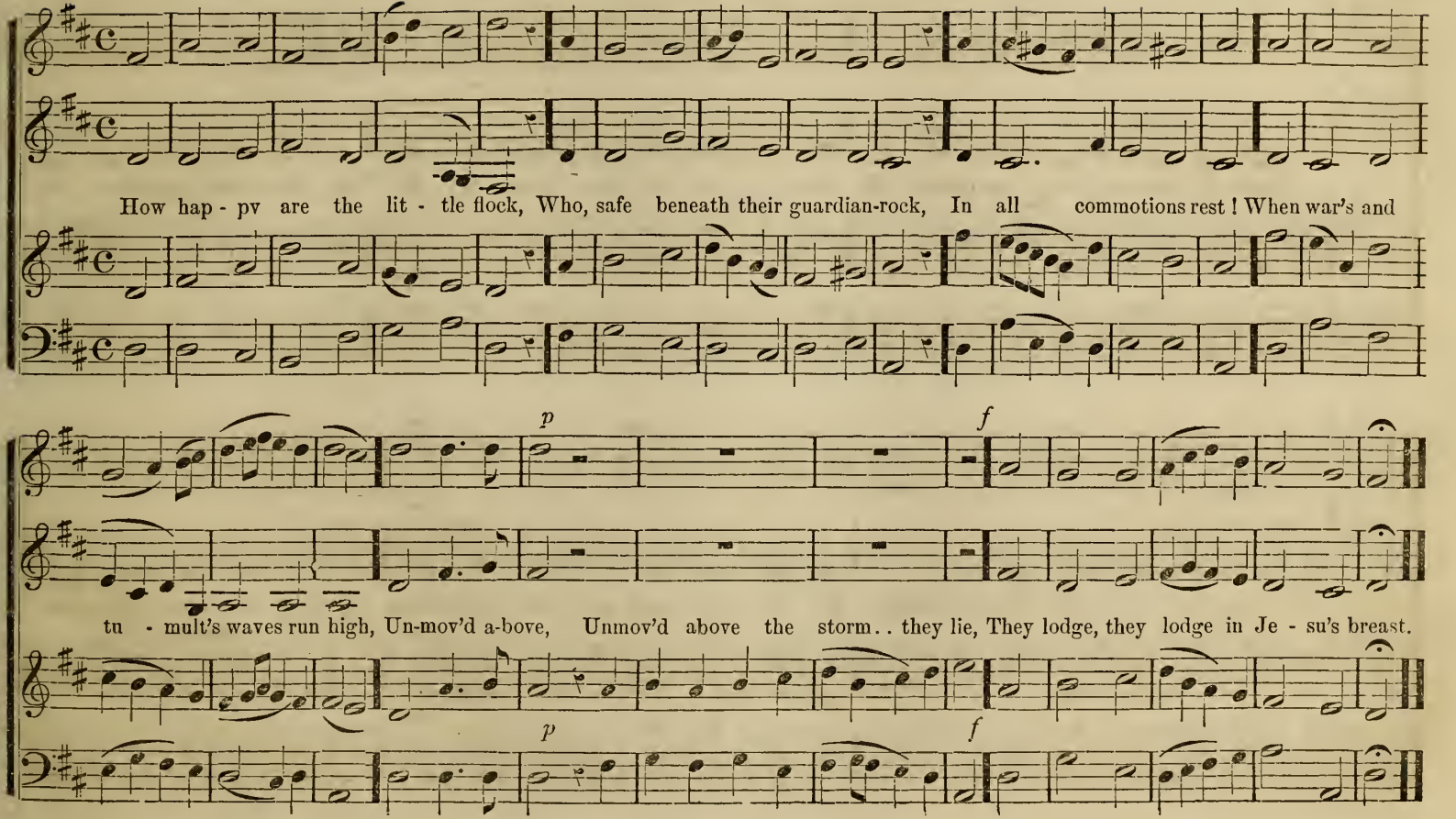



When shall I find my will - ing heart All ta - - ken up by thee? I thirst, I faint, I die to prove
The greatness of re - deem - ing Love, The love of Christ to me!..... The love of Christ to me!
p

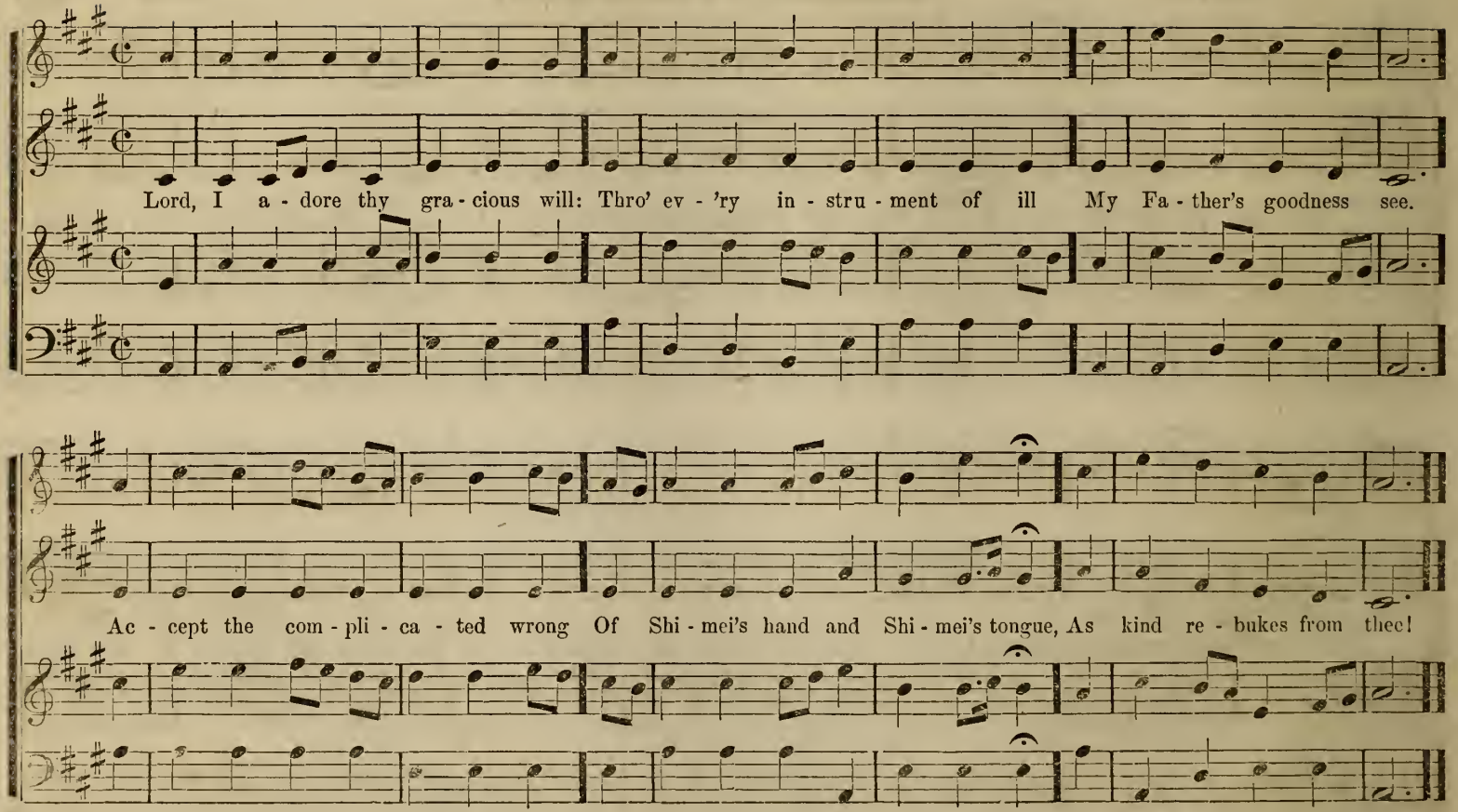
Praise. (4 8s & 2 6s.)


O glorious hope of per - fect love! It lifts me up to things above; It bears on eagles' wings; It gives my ravished soul a taste, And
With Jesus' priests and kings .....
makes me for some moments feast With Jesus' priests and kings, It gives my ravish'd soul a taste, And makes me for some moments feast With, &c.
With Jesus' priests and kings.....

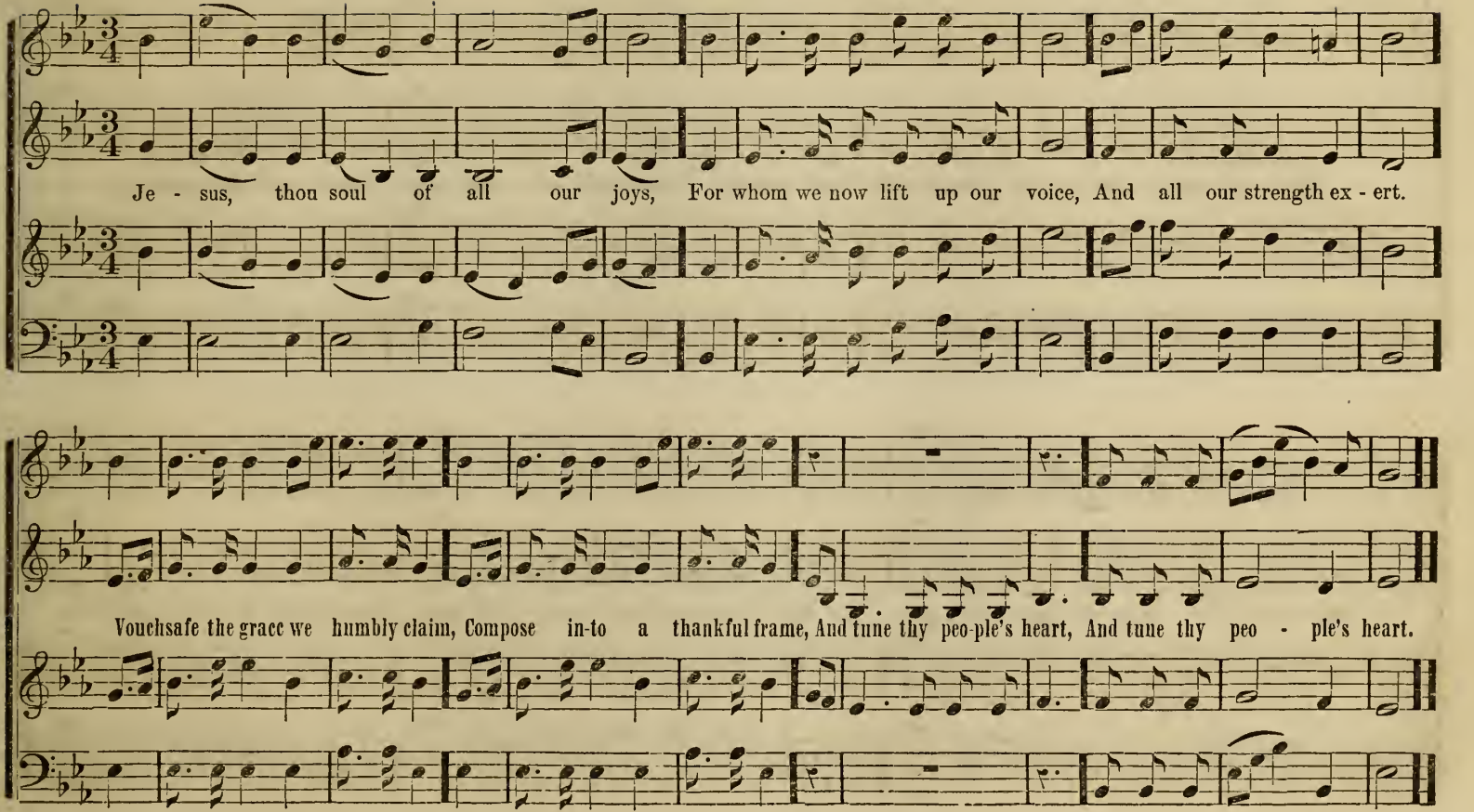
Rochdale. (4 8s & 2 6s.)


How hap - py are the lit - tle flock, Who, safe beneath their guardian-rock, In all commotions rest! When war's and
p
f
tu - mult's waves run high, Un-mov'd a-bove, Unmov'd above the storm.. they lie, They lodge, they lodge in Je - su's breast.
p
f

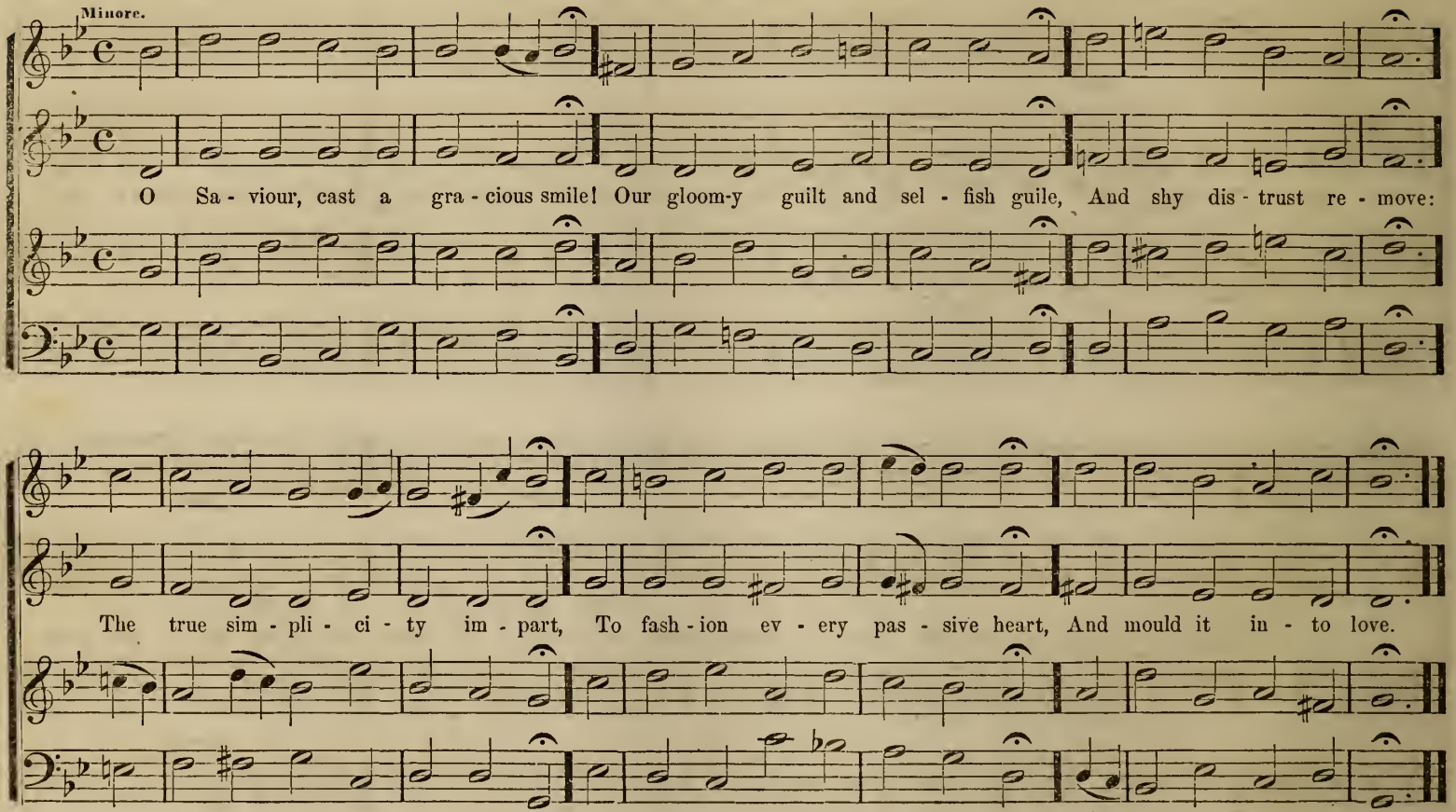
Willowby. (4 8s & 2 6s.)


Lord, I a - dore thy gra - cious will: Thro' ev - 'ry in - stru - ment of ill My Fa - ther's goodness see.
Ac - cept the com - pli - ca - ted wrong Of Shi - mei's hand and Shi - mei's tongue, As kind re - bukes from thee!

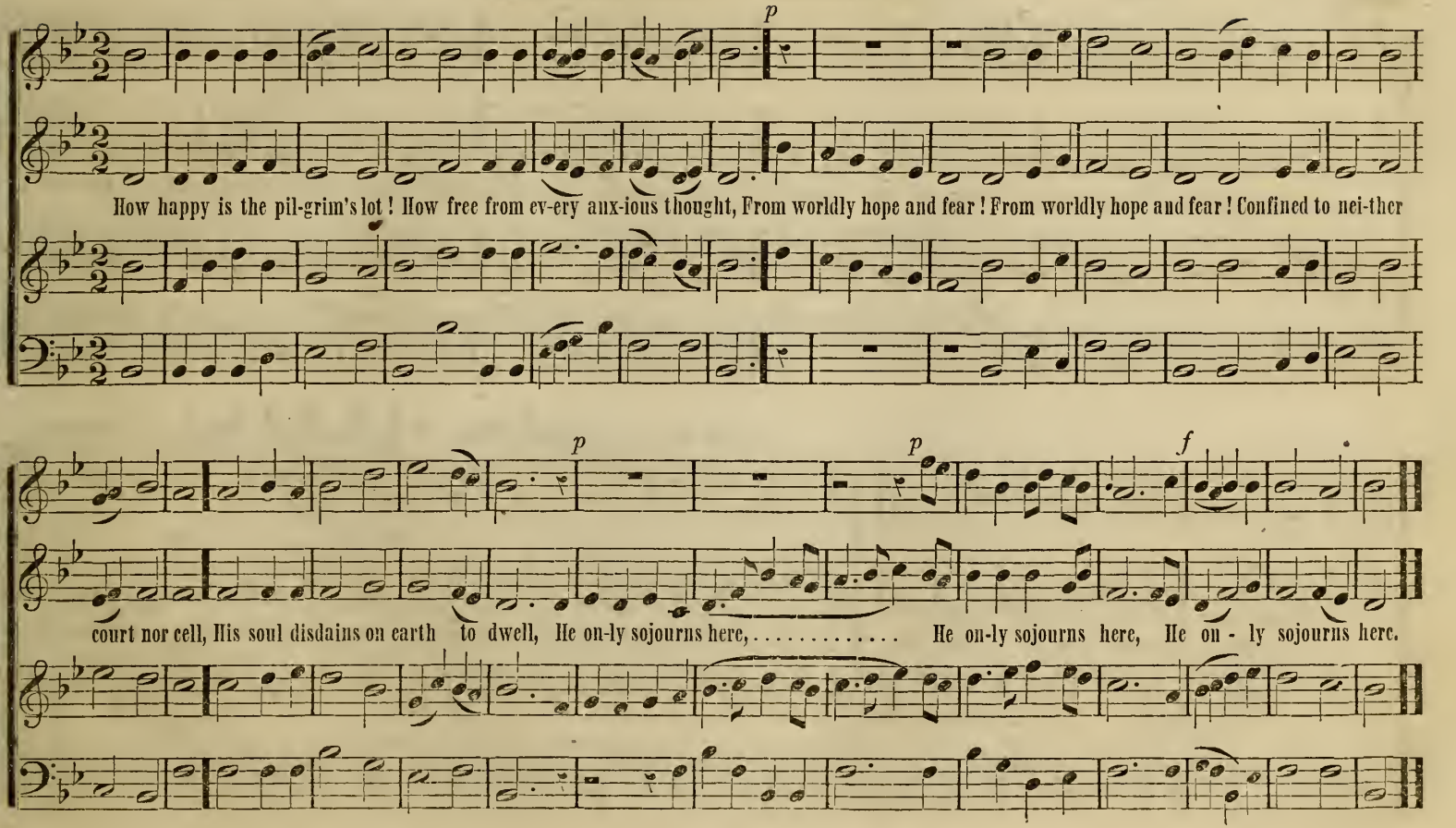
Ariel. (4 8s & 2 6s.)


Je - sus, thou soul of all our joys, For whom we now lift up our voice, And all our strength ex - ert.
Vouchsafe the grace we humbly claim, Compose in-to a thankful frame, And tune thy peo-ple's heart, And tune thy peo - ple's heart.

Latrobe. (4 8s & 2 6s.)

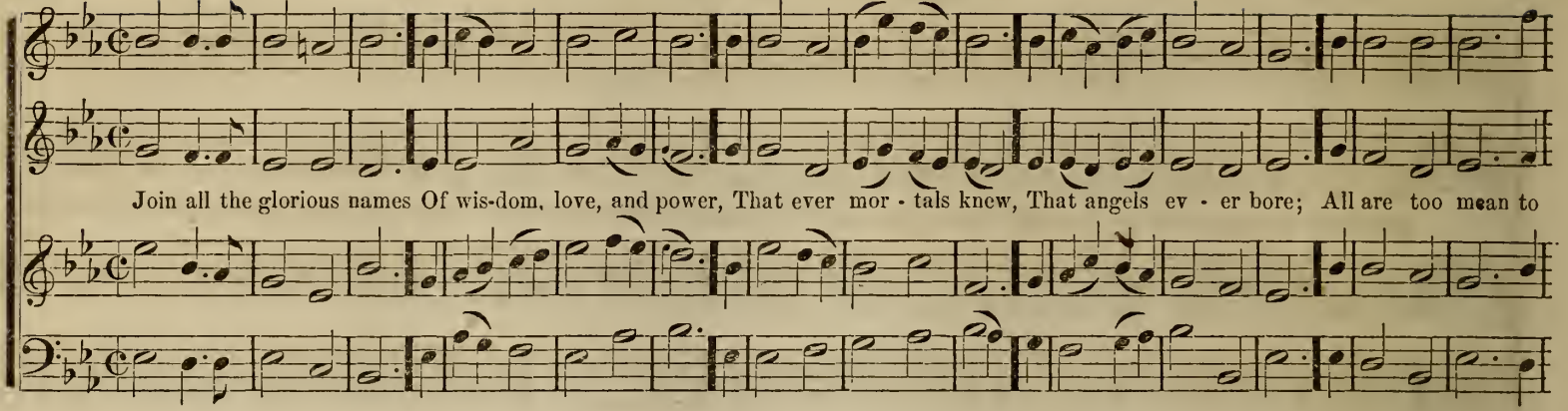

Minore.
O Sa - viour, cast a gra - cious smile! Our gloom-y guilt and sel - fish guile, And shy dis - trust re - move:
The true sim - pli - ci - ty im - part, To fash - ion ev - ery pas - sive heart, And mould it in - to love.

New Street. (4 8s & 2 6s.)


p
How happy is the pil-grim's lot! How free from ev-ery anx-ious thought, From worldly hope and fear! From worldly hope and fear! Confined to nei-ther
p
p
f
court nor cell, His soul disdains on earth to dwell, He on-ly sojourns here, ... He on-ly sojourns here, He on - ly sojourns here.

HYMN 641.

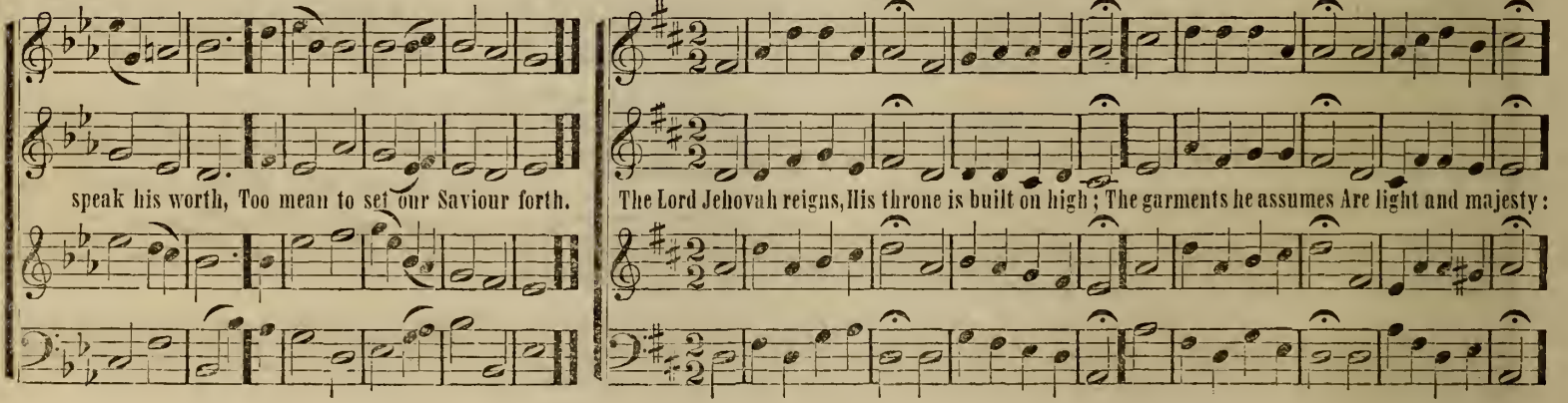
Warsaw. (4 6s & 2 8s.)



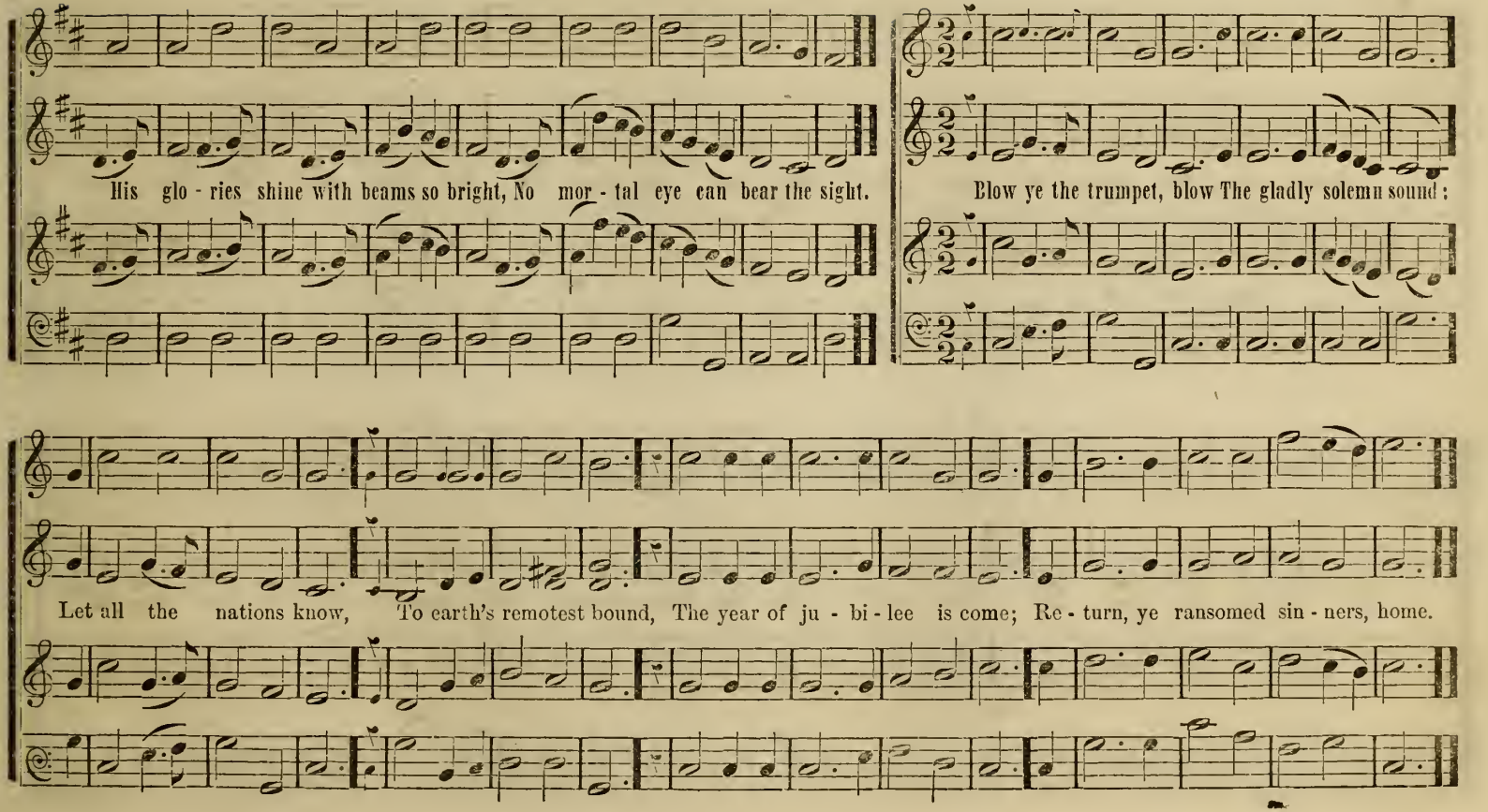
HYMN 569.

Haddam. (4 6s & 2 8s.)

L. MASON.

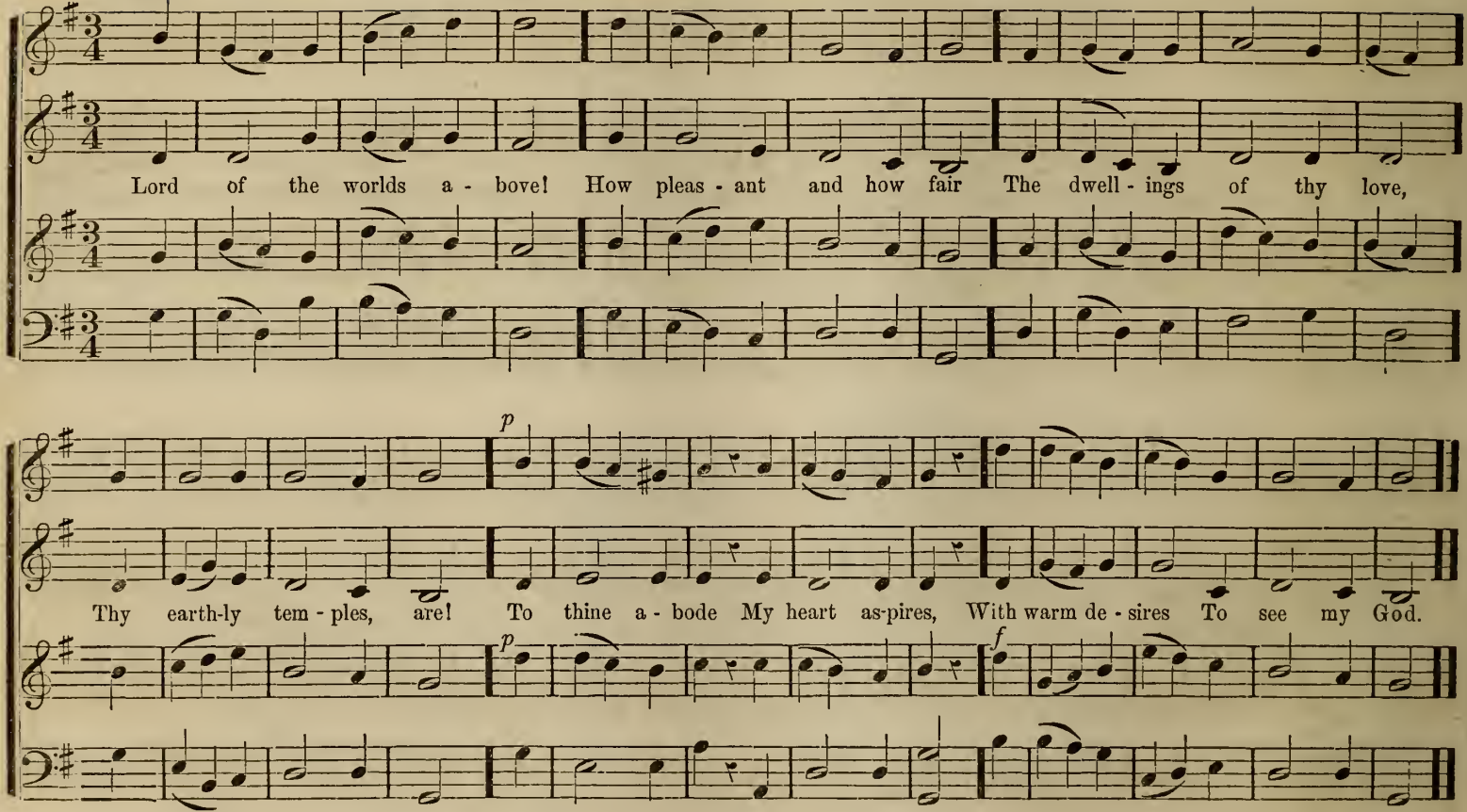

speak his worth, Too mean to set our Saviour forth.
The Lord Jehovah reigns, His throne is built on high; The garments he assumes Are light and majesty:

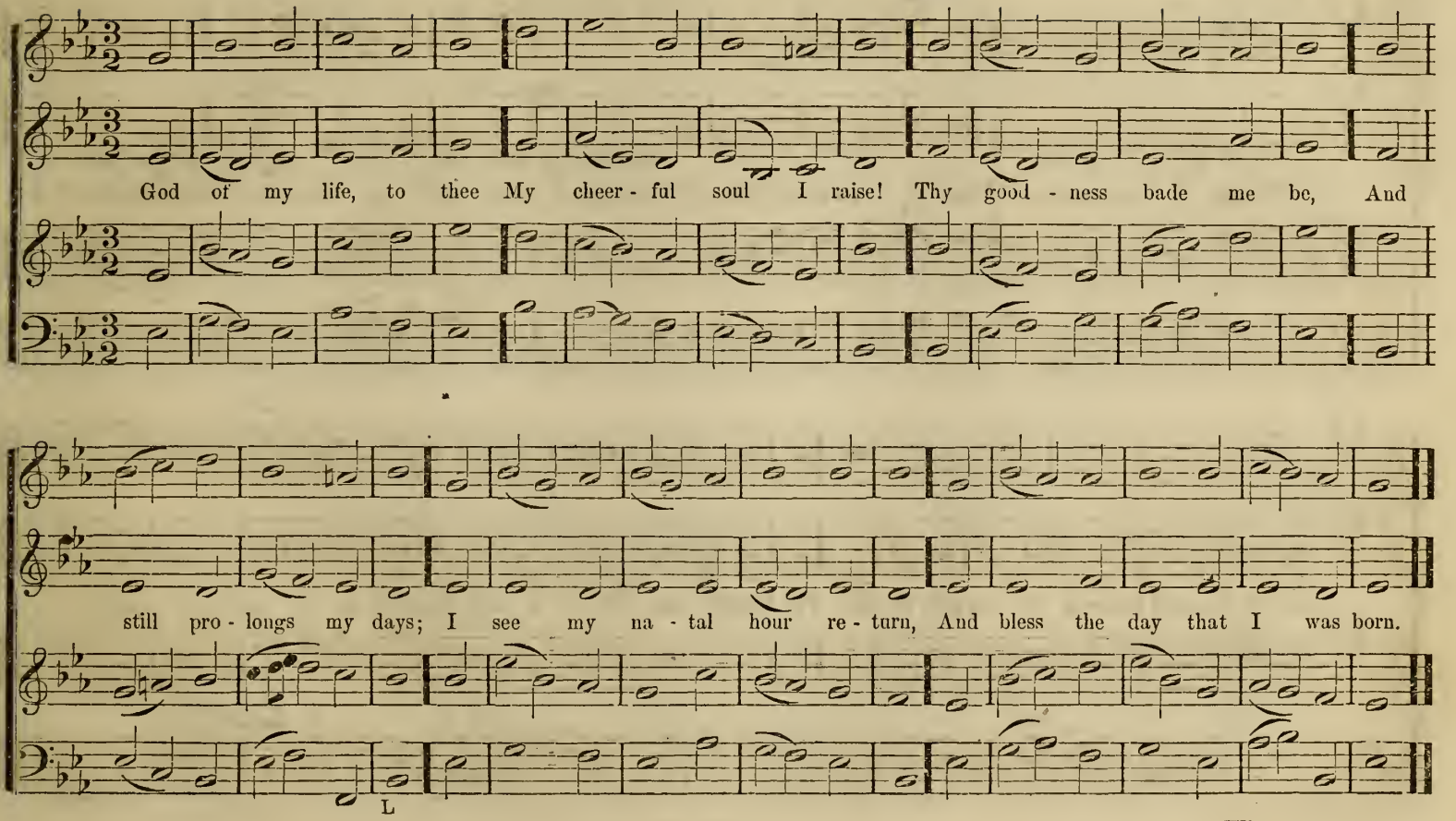
HYMN 645. MASON.


His glo - ries shine with beams so bright, No mor - tal eye can bear the sight.
Blow ye the trumpet, blow The gladly solemn sound:
Let all the nations know, To earth's remotest bound, The year of ju - bi - lee is come; Re - turn, ye ransomed sin - ners, home.

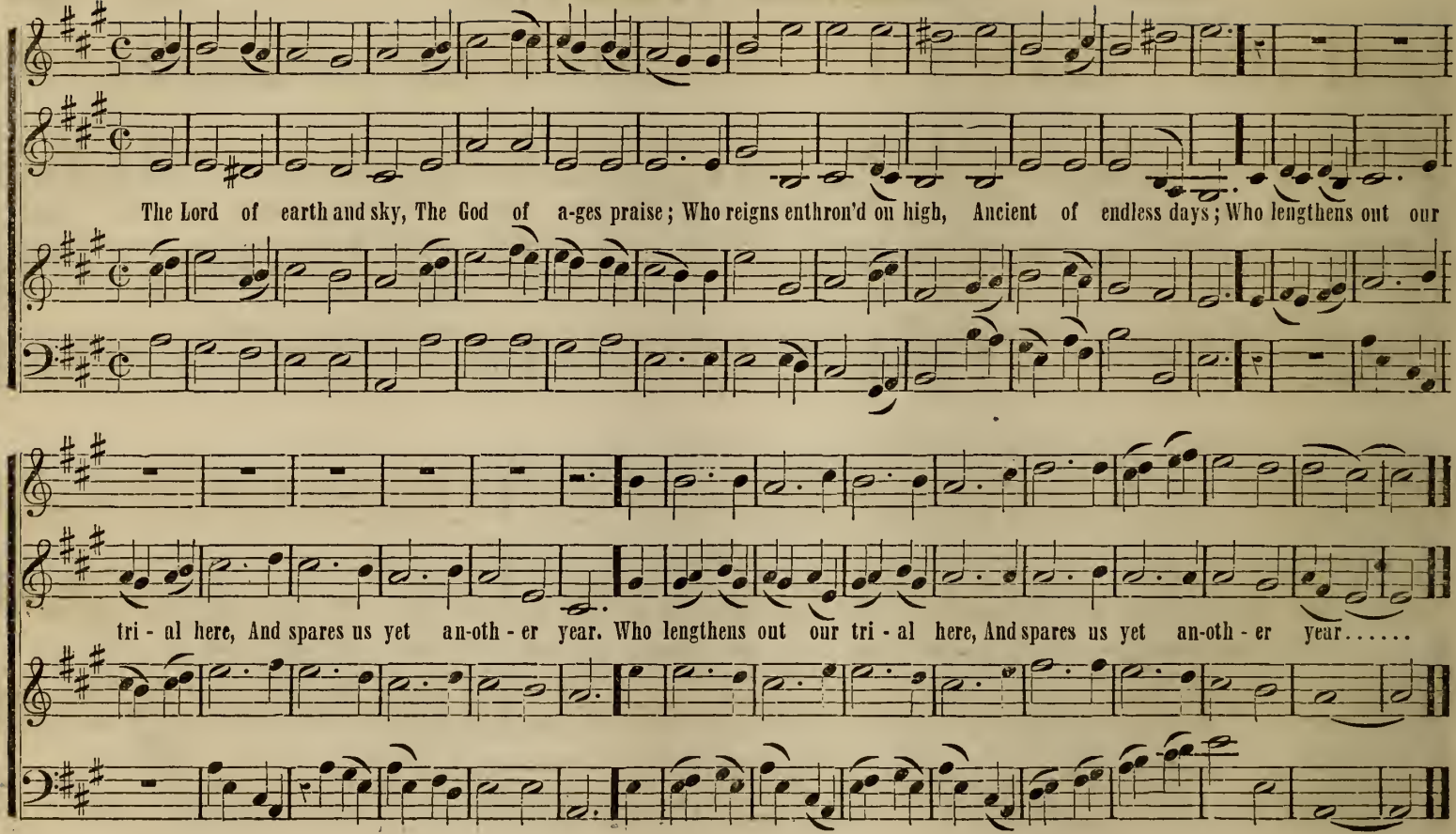
HYMN 541.

Remembrance. (4 6s & 2 8s.)

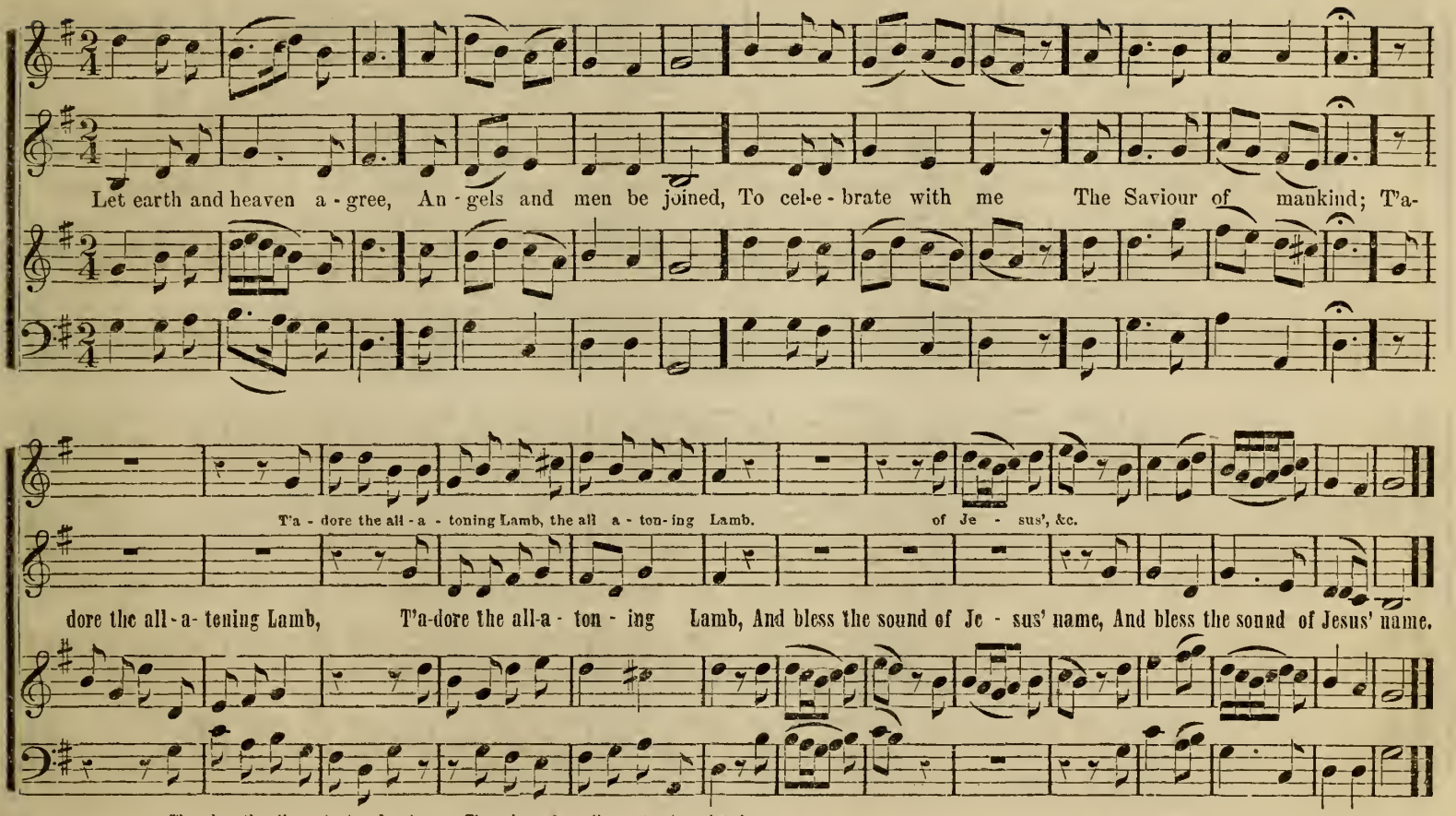

Lord of the worlds a - bove! How pleas - ant and how fair The dwell - ings of thy love,
p
Thy earth-ly tem - ples, are! To thine a - bode My heart as-pires, With warm de - sires To see my God.
p
f


God of my life, to thee My cheer - ful soul I raise! Thy good - ness bade me be, And
still pro - longs my days; I see my na - tal hour re - turn, And bless the day that I was born.

Lutman. (4 6s. & 2 8s)

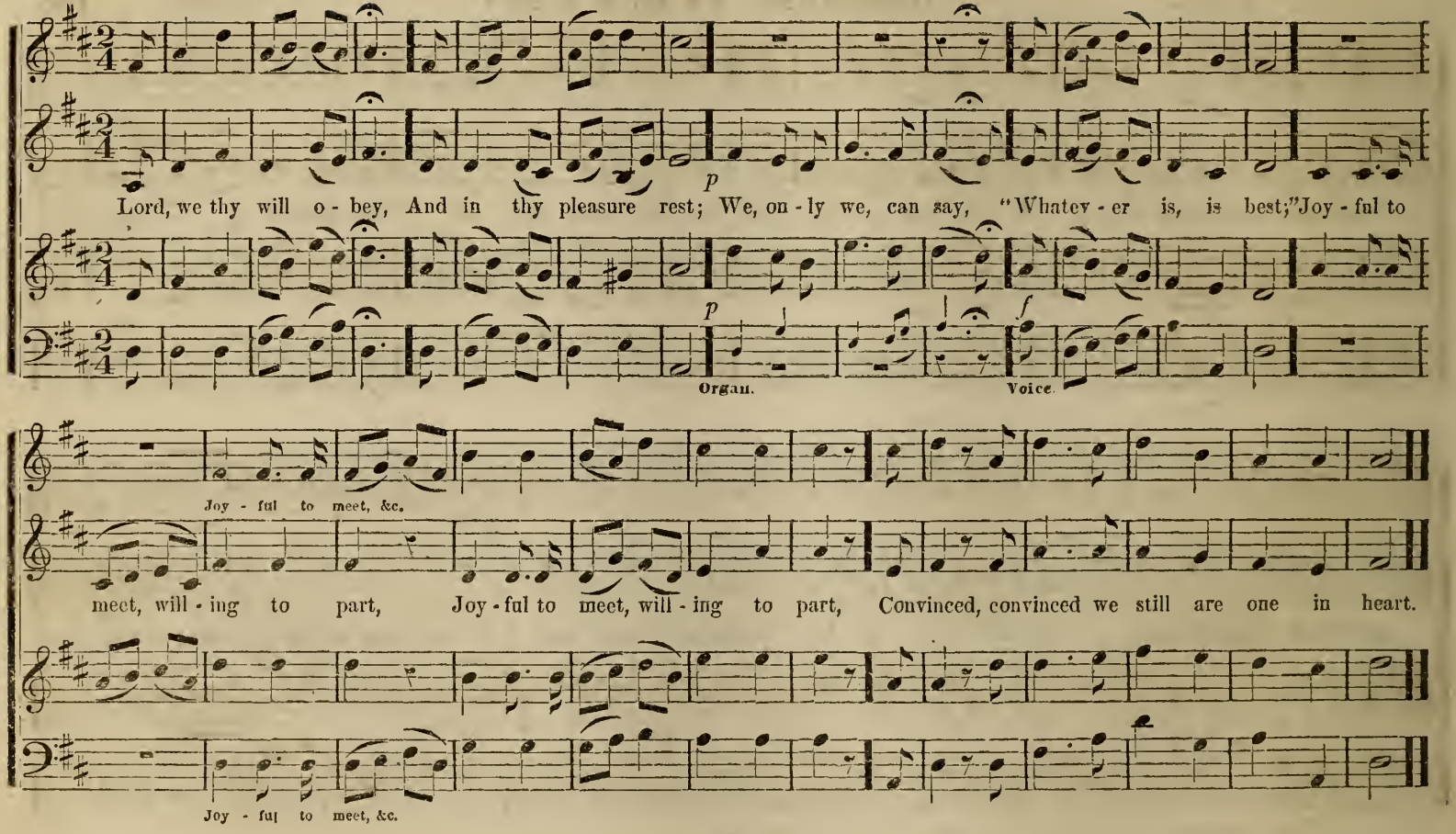

The Lord of earth and sky, The God of a-ges praise; Who reigns enthron'd on high, Ancient of endless days; Who lengthens out our
tri - al here, And spares us yet an-oth - er year. Who lengthens out our tri - al here, And spares us yet an-oth - er year.....

Dunstable. (4 6s & 2 8s.)

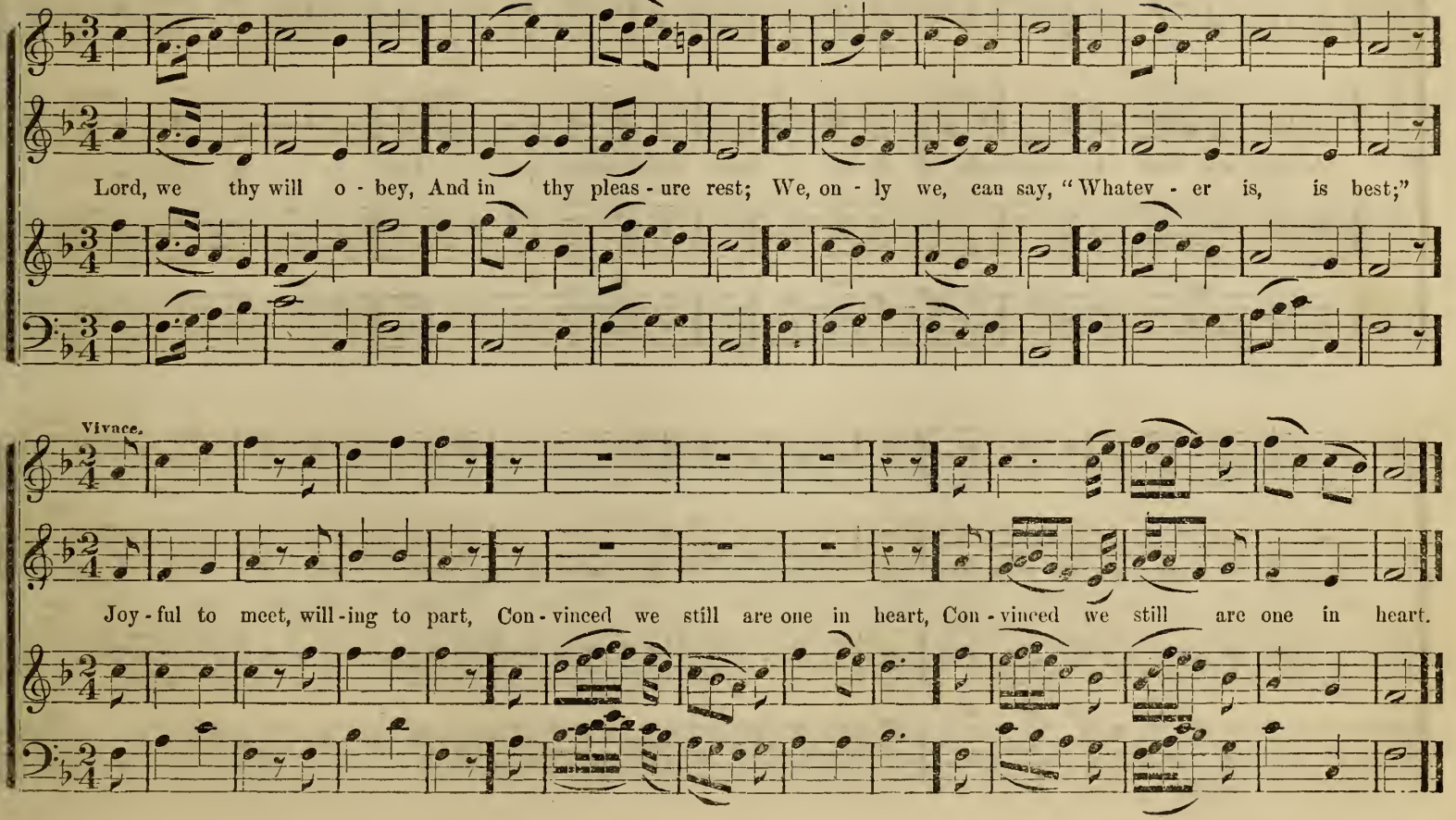

Let earth and heaven a - gree, An - gels and men be joined, To cel-e - brate with me The Saviour of mankind; T'a-
T'a - dore the all - a - toning Lamb, the all a - ton - ing Lamb. of Je - sus', &c.
dore the all - a - toning Lamb, T'a-dore the all-a - ton - ing Lamb, And bless the sound of Je - sus' name, And bless the sound of Jesus' name.
T'a - dore the all - a - toning Lamb, T'a - dore the all a - ton-ing Lamb,

Burnham. (4 6s & 2 8s.)

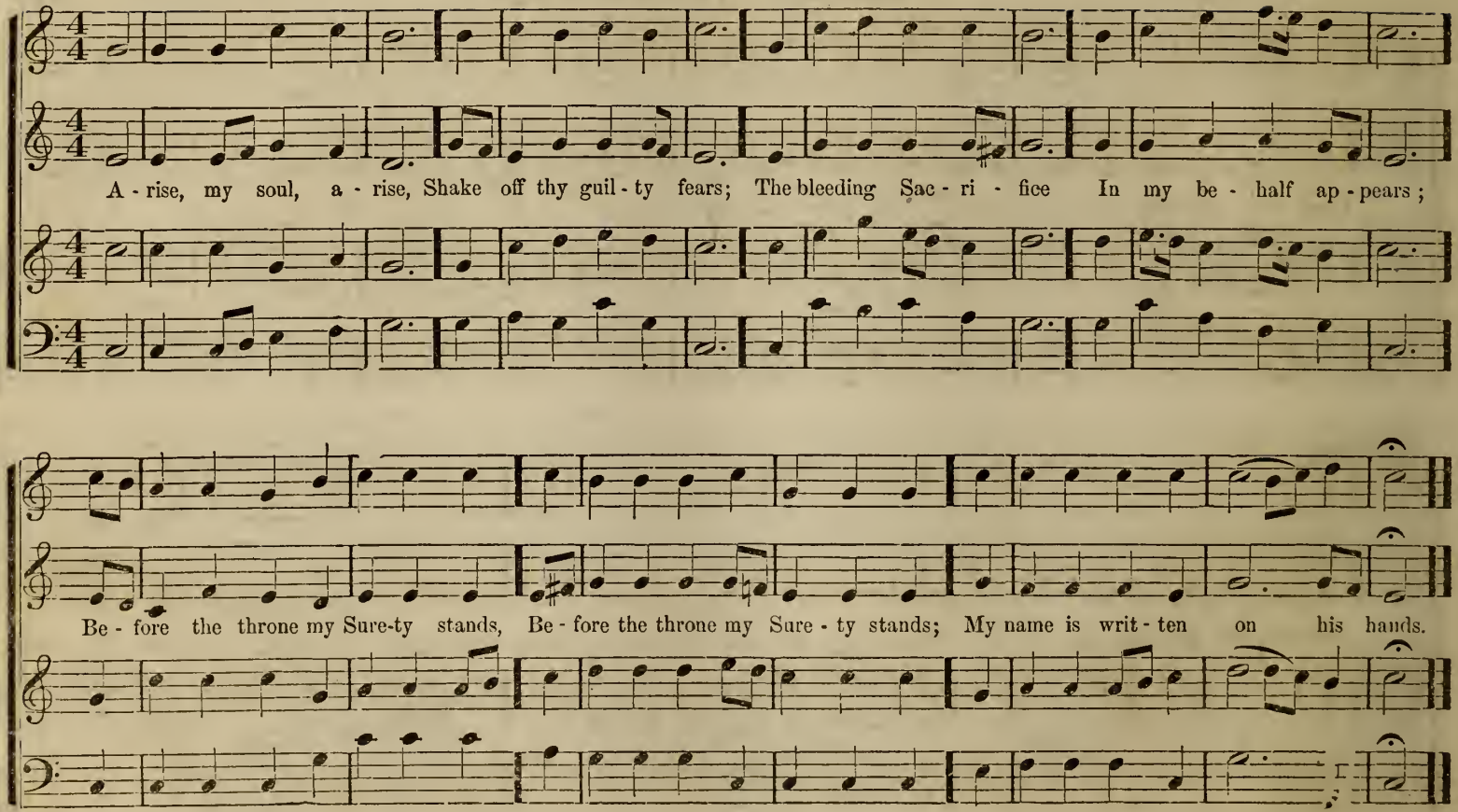
T. CLARK.


p
Lord, we thy will o - bey, And in thy pleasure rest; We, on - ly we, can say, "Whatev - er is, is best;" Joy - ful to
p
f
Organ.
Voice.
Joy - ful to meet, &c.
meet, will - ing to part, Joy - ful to meet, will - ing to part, Convinced, convinced we still are one in heart.
Joy - ful to meet, &c.

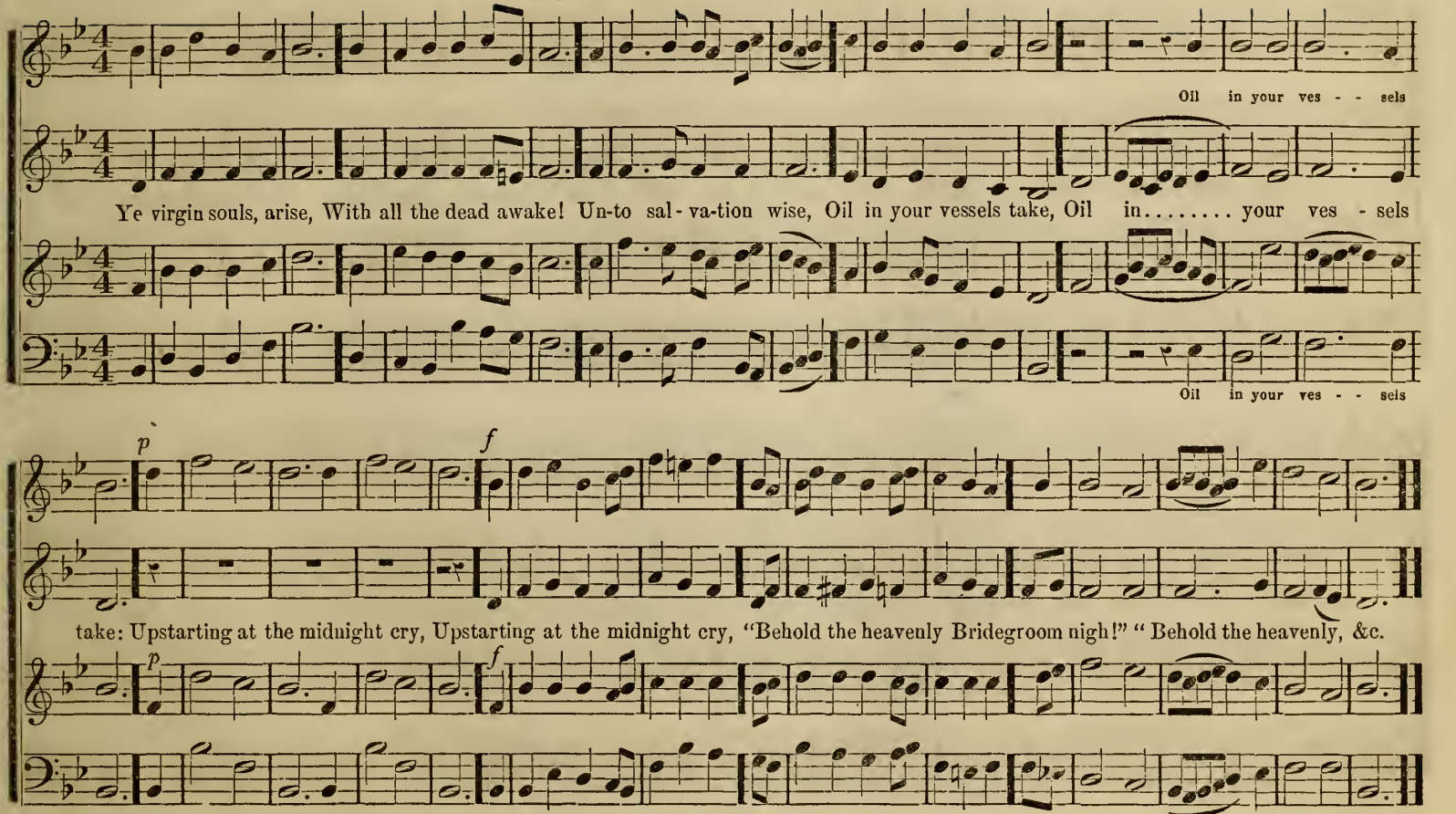
Reward. (4 6s & 2 8s.)


Lord, we thy will o - bey, And in thy pleas - ure rest; We, on - ly we, can say, "Whatev - er is, is best;"
Vivace.
Joy - ful to meet, will - ing to part, Con - vinced we still are one in heart, Con - vinced we still are one in heart.

Lenox. (4 6s & 2 8s.)

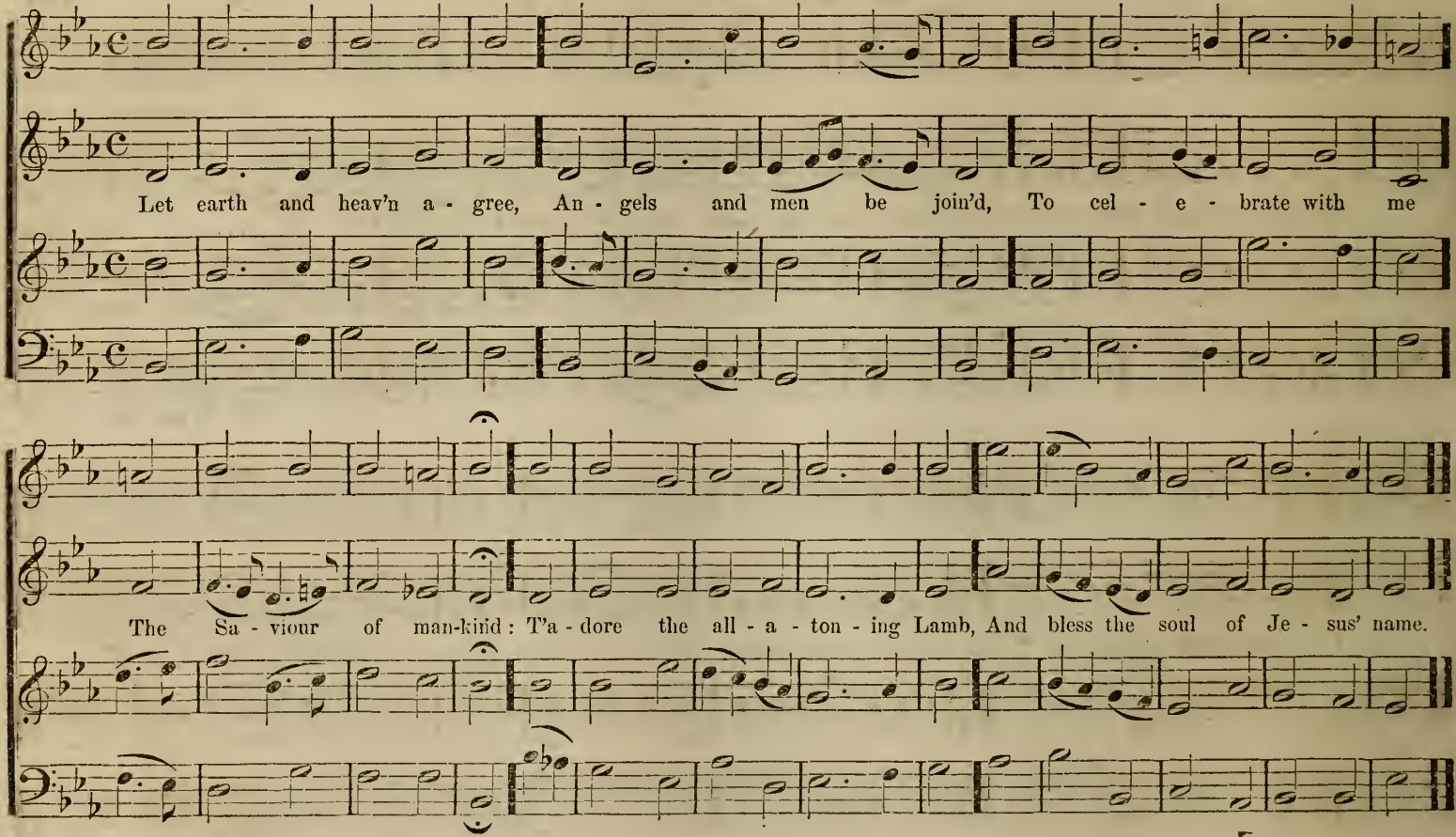

A - rise, my soul, a - rise, Shake off thy guil - ty fears; The bleeding Sac - ri - fice In my be - half ap - pears;
Be - fore the throne my Sure-ty stands, Be - fore the throne my Sure - ty stands; My name is writ - ten on his hands.

Majesty. (4 6s & 2 8s.)

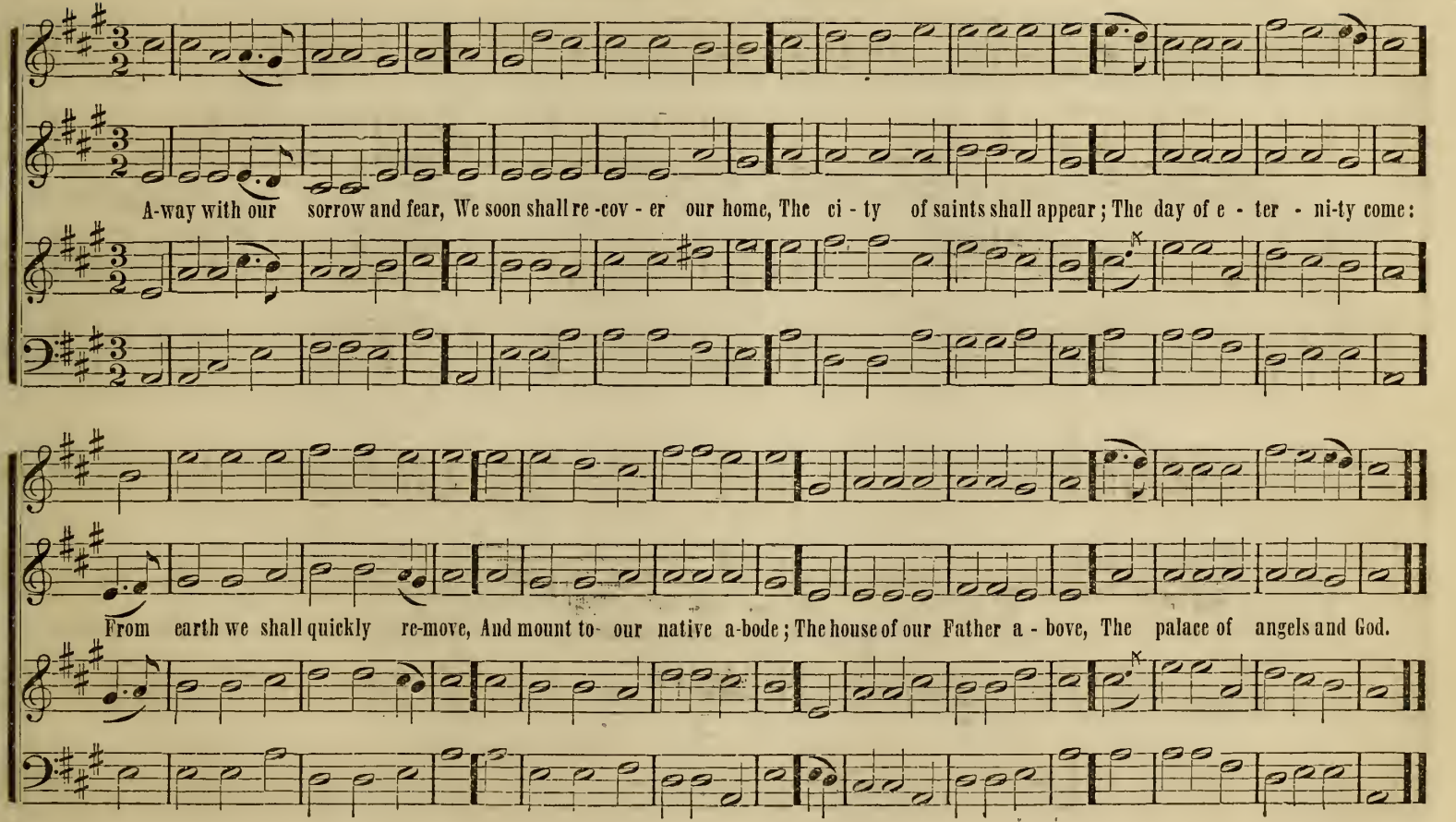

Oil in your ves - - sels
Ye virgin souls, arise, With all the dead awake! Un-to sal - va-tion wise, Oil in your vessels take, Oil in..... your ves - sels
Oil in your ves - - sels
p
f
take: Upstarting at the midnight cry, Upstarting at the midnight cry, "Behold the heavenly Bridegroom nigh!" " Behold the heavenly, &c.
p
f

Waterstock. (4 6s & 2 8s.)

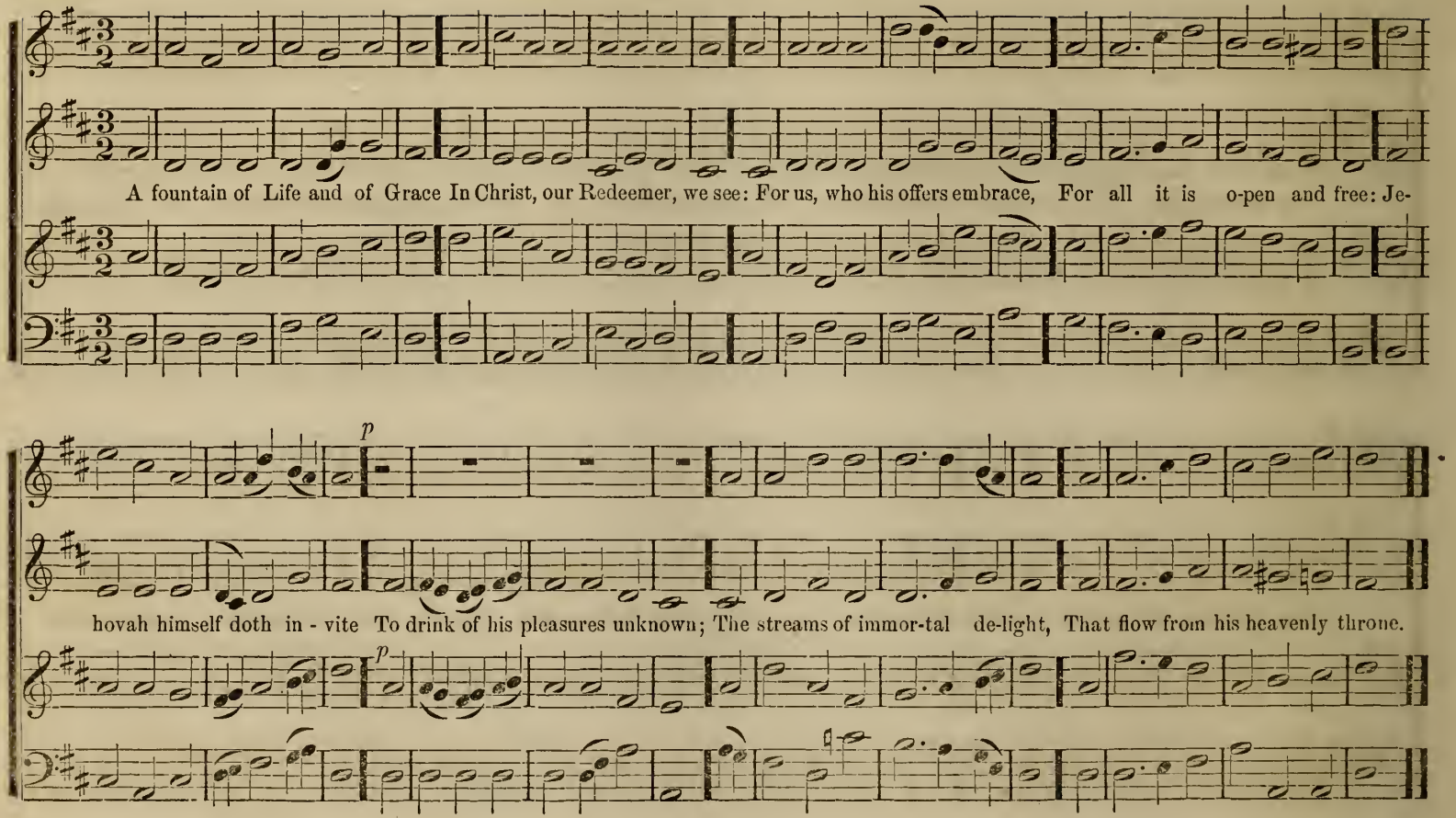
JOHN GOSS.


Let earth and heav'n a - gree, An - gels and men be join'd, To cel - e - brate with me
The Sa - viour of man-kind: T'a - dore the all - a - ton - ing Lamb, And bless the soul of Je - sus' name.

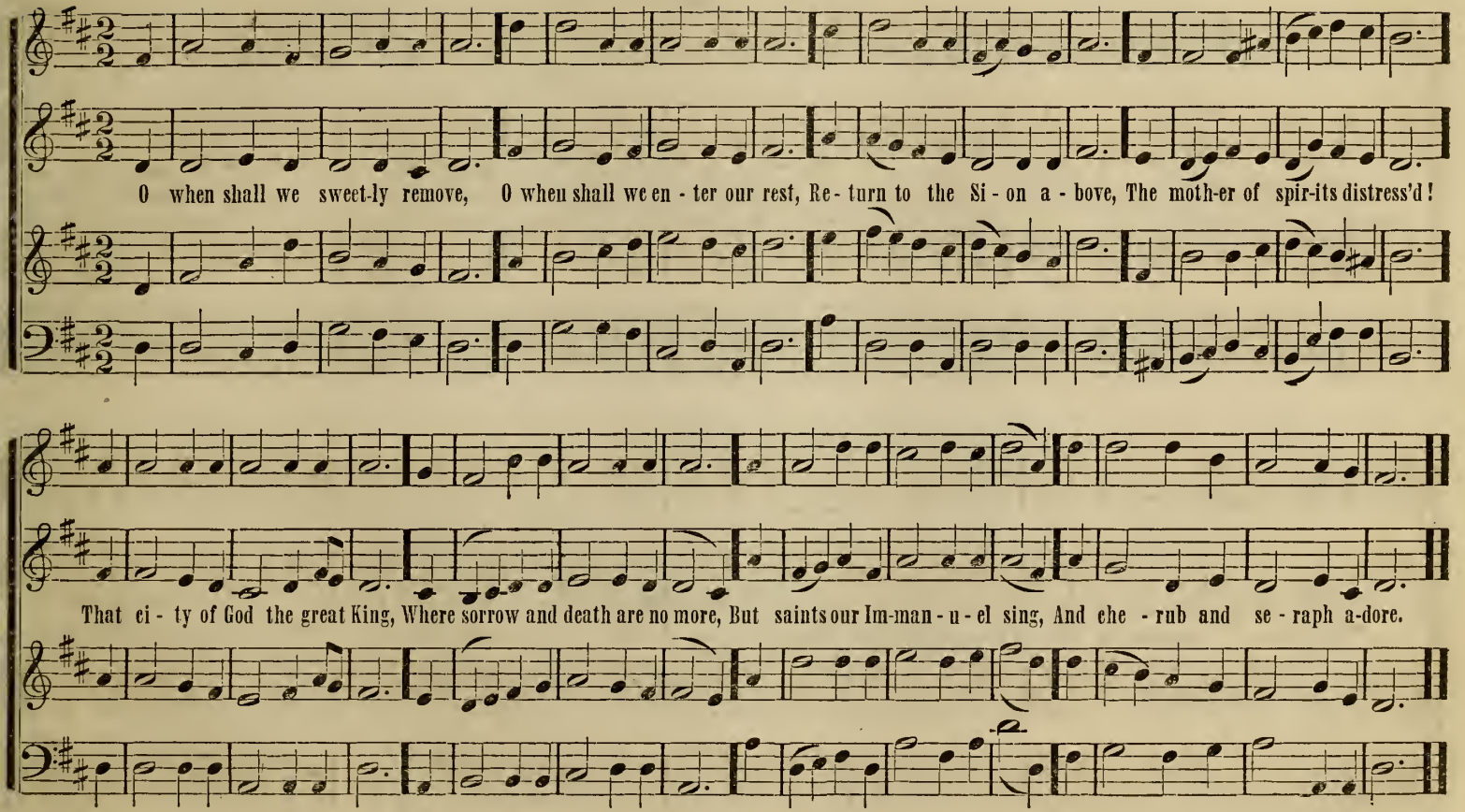
Albion. (8 lines 8s.)


A-way with our sorrow and fear, We soon shall re-cov - er our home, The ci - ty of saints shall appear; The day of e - ter - ni-ty come:
From earth we shall quickly re-move, And mount to- our native a-bode; The house of our Father a - bove, The palace of angels and God.

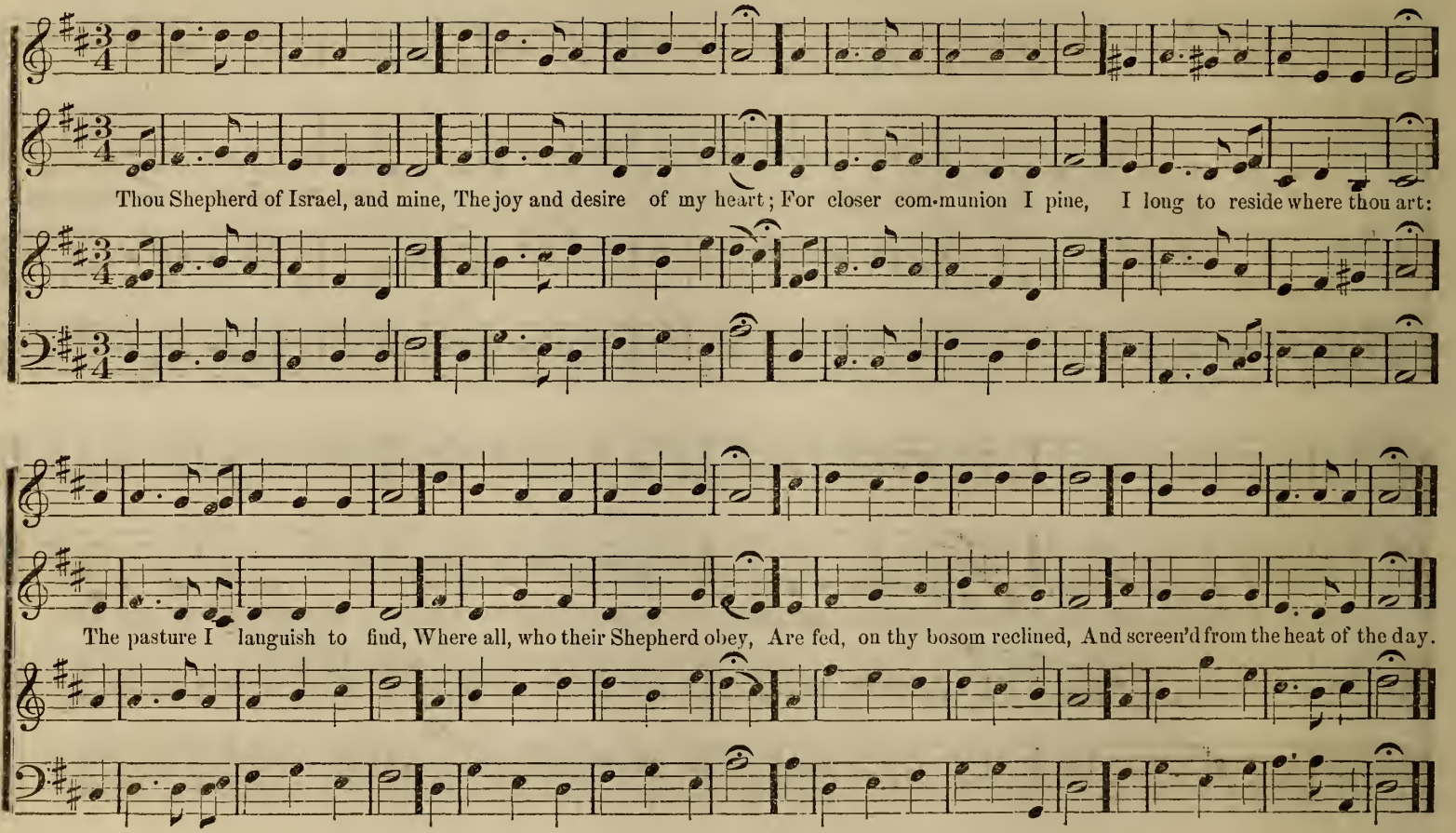
Prescott. (8 lines 8s.)


A fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all it is o-pen and free: Je-
p
hovah himself doth in - vite To drink of his pleasures unknown; The streams of immor-tal de-light, That flow from his heavenly throne.
p

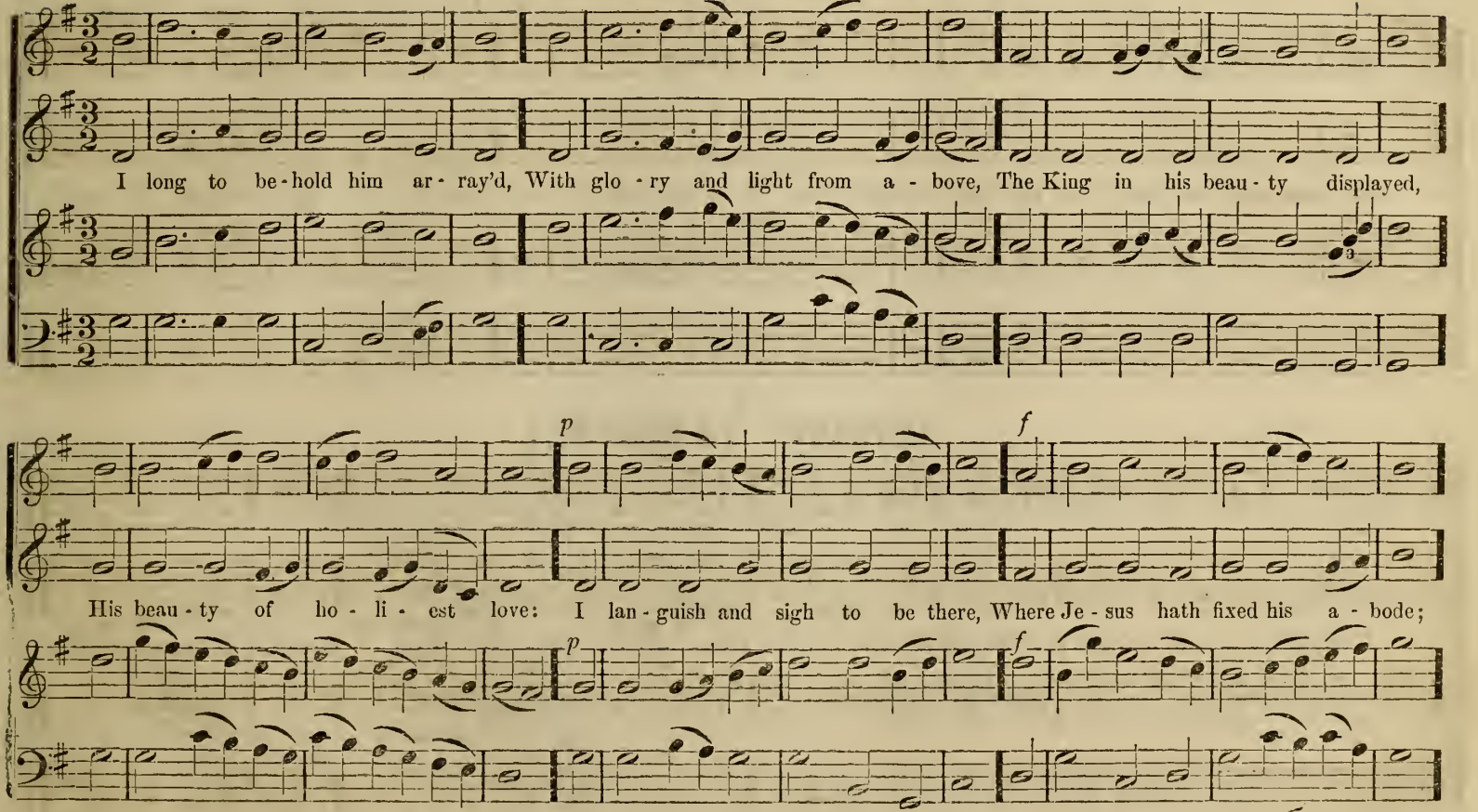
Arabia. (8 lines 8s.)


O when shall we sweet-ly remove, O when shall we en - ter our rest, Re - turn to the Si - on a - bove, The moth-er of spir-its distress'd!
That ci - ty of God the great King, Where sorrow and death are no more, But saints our Im-man - u - el sing, And che - rub and se - raph a-dore.

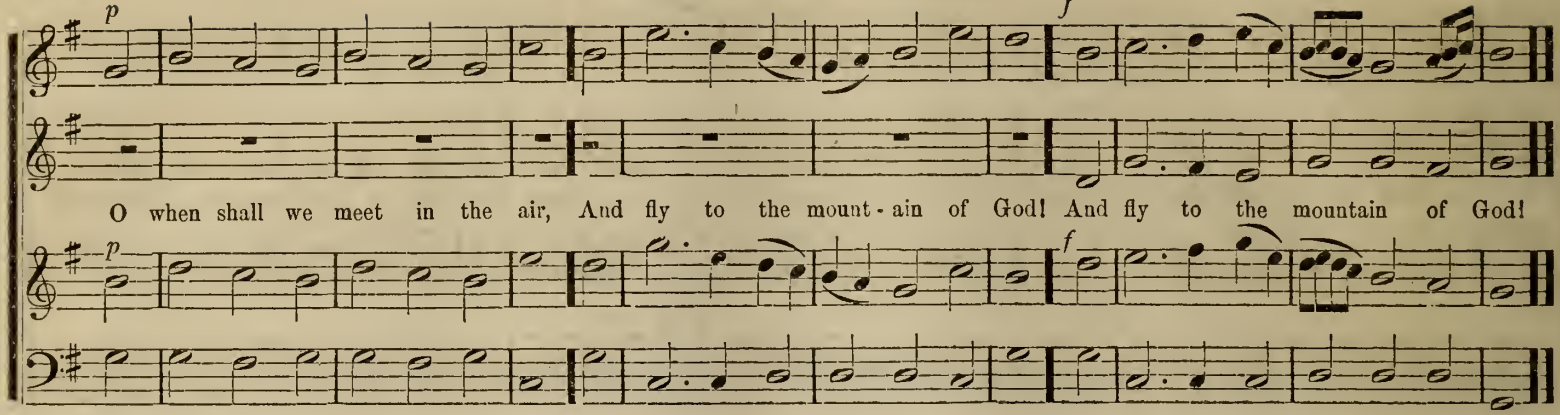
Israel. (8 lines 8s.)


Thou Shepherd of Israel, and mine, The joy and desire of my heart; For closer com-munion I pine, I long to reside where thou art:
The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screen'd from the heat of the day.

Mansion. (8 lines 8s.)

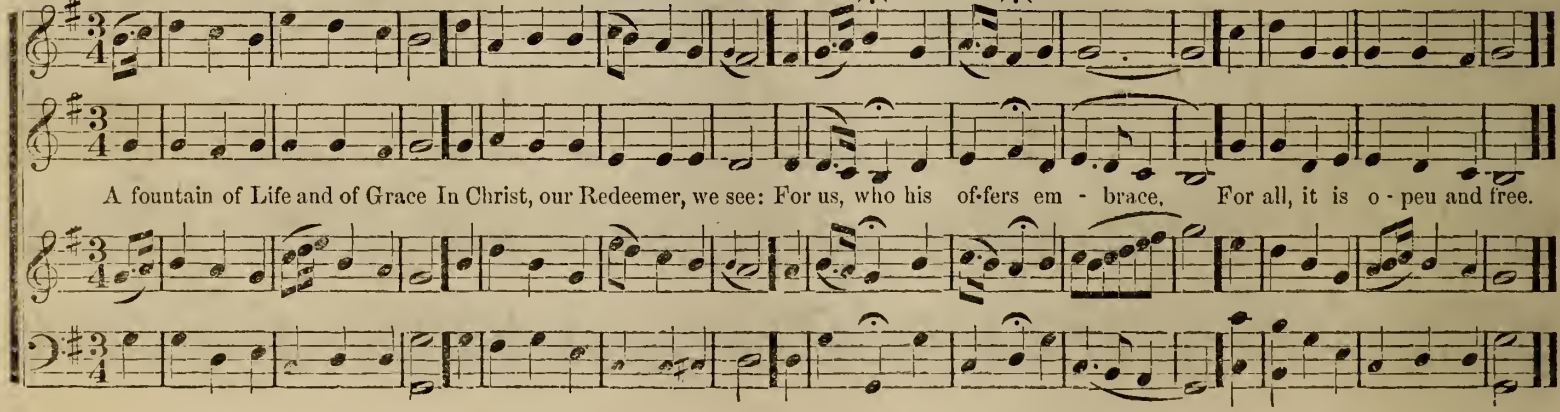

I long to be-hold him ar-ray'd, With glo-ry and light from a-bove, The King in his beau-ty displayed,
p
f
His beau-ty of ho-li-est love: I lan-guish and sigh to be there, Where Je-sus hath fixed his a-bode;
p
f

Mansion. Concluded.

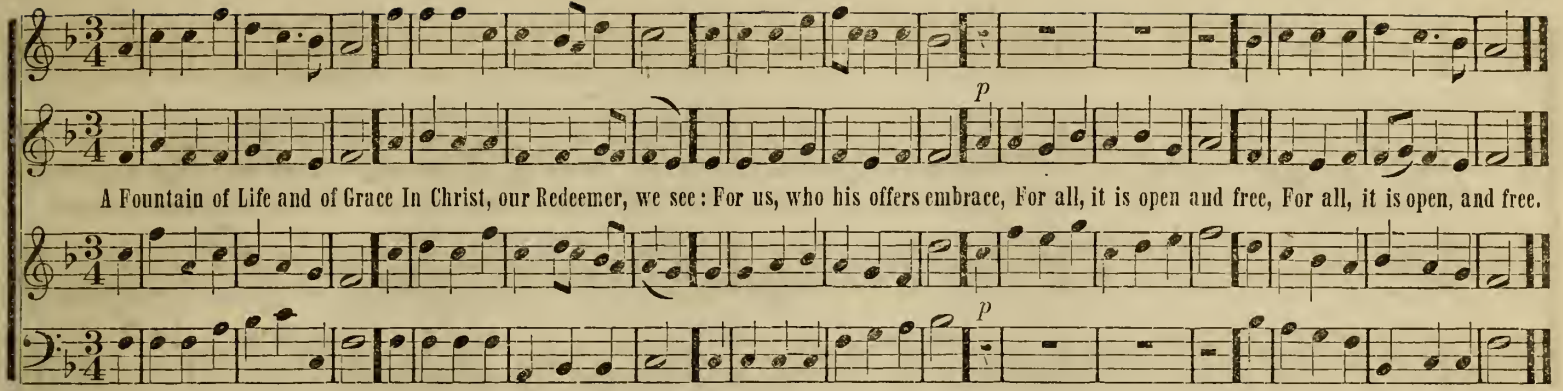


HYMN 79.

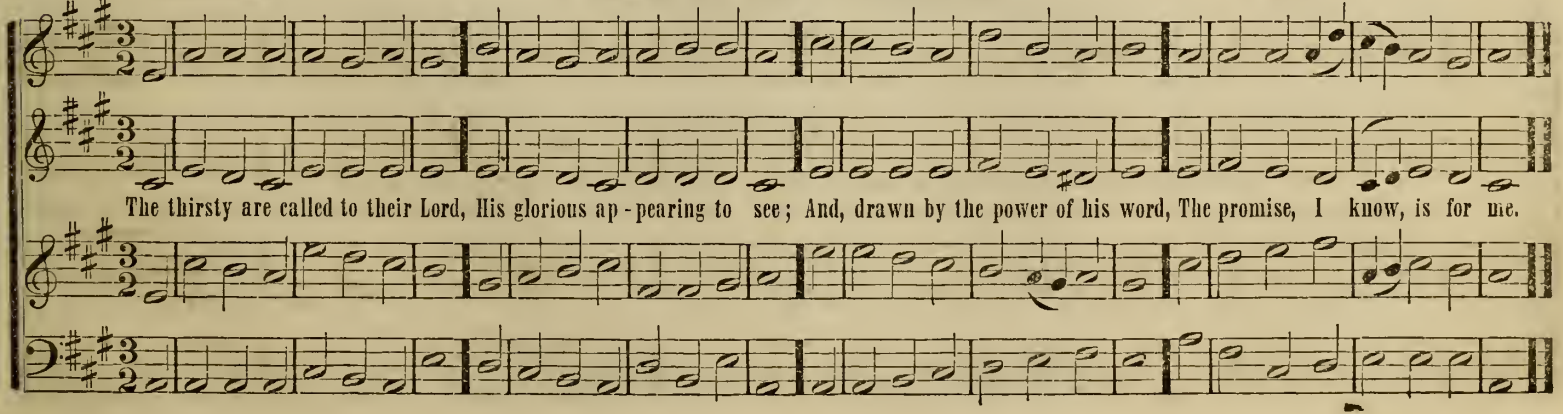
Carnaby. (4 lines 8s.)



Hythe. (4 lines 8s.)

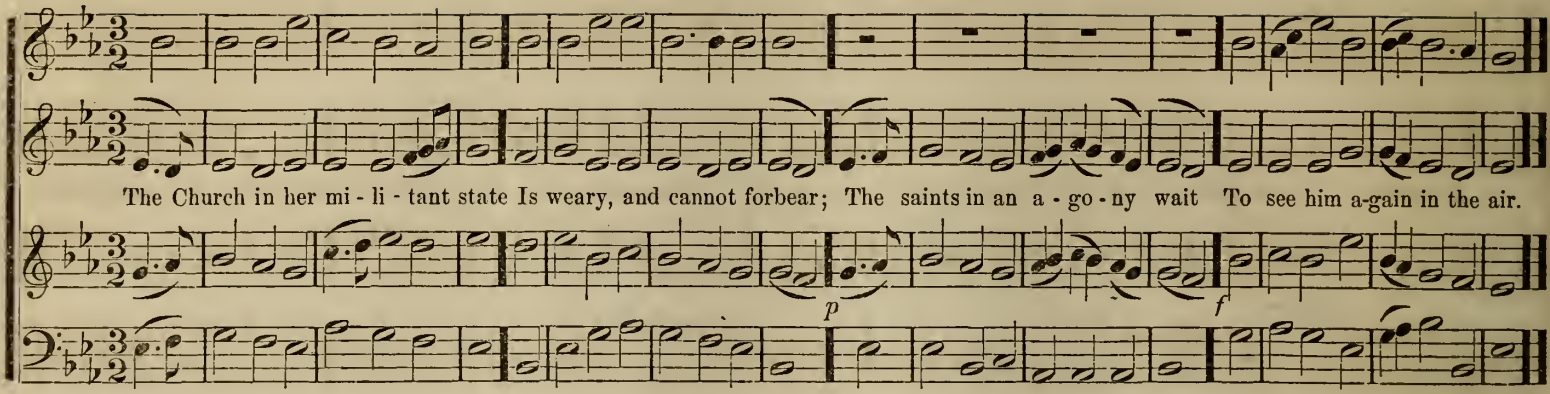

p
A Fountain of Life and of Grace In Christ, our Redeemer, we see: For us, who his offers embrace, For all, it is open and free, For all, it is open, and free.
p

David. (4 lines 8s.)


The thirsty are called to their Lord, His glorious ap-pearing to see; And, drawn by the power of his word, The promise, I know, is for me.

HYMN 77.

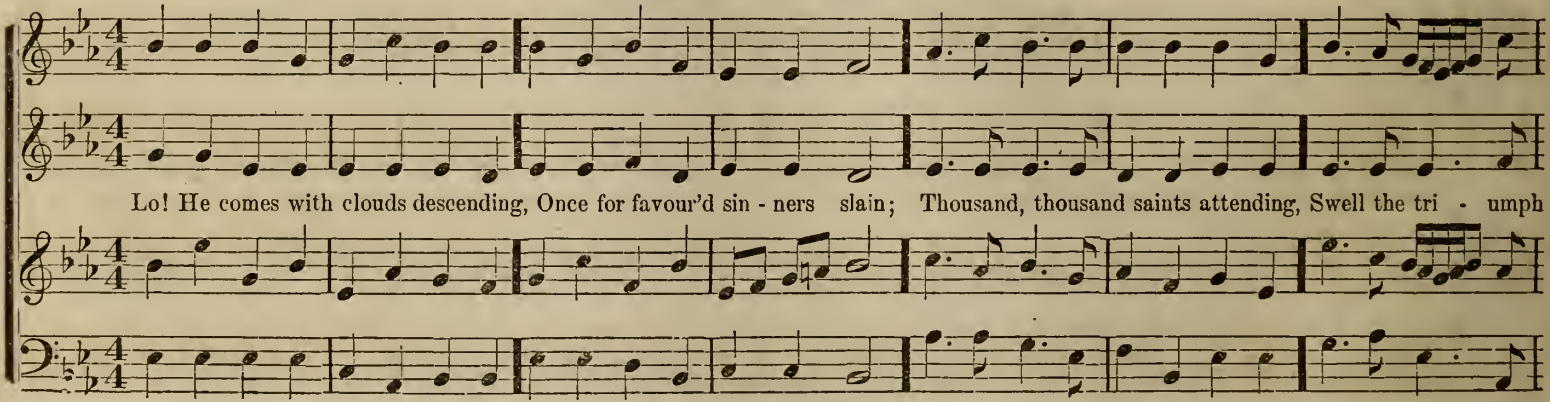
Goshen. (4 lines 8s.)

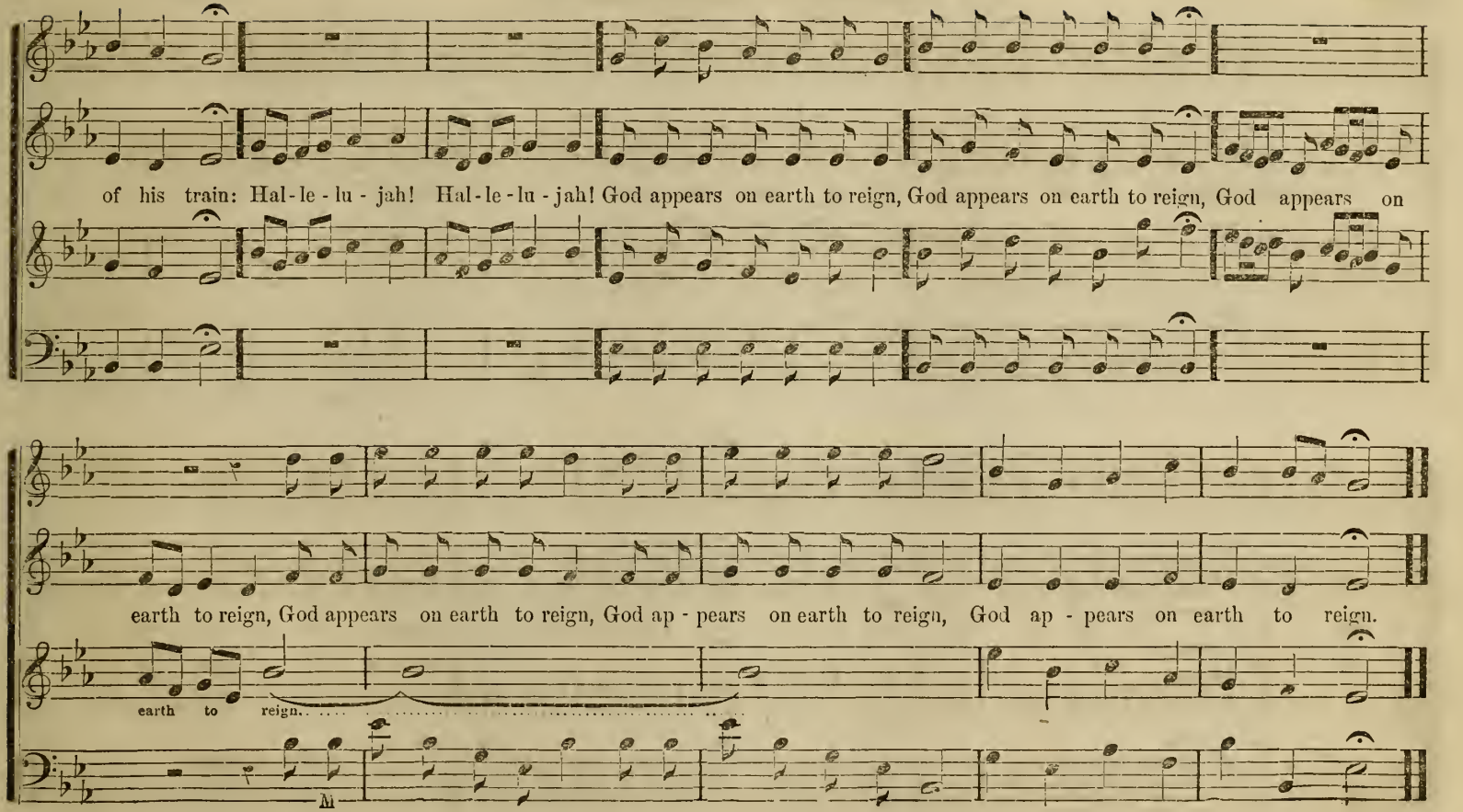


HYMN 66.

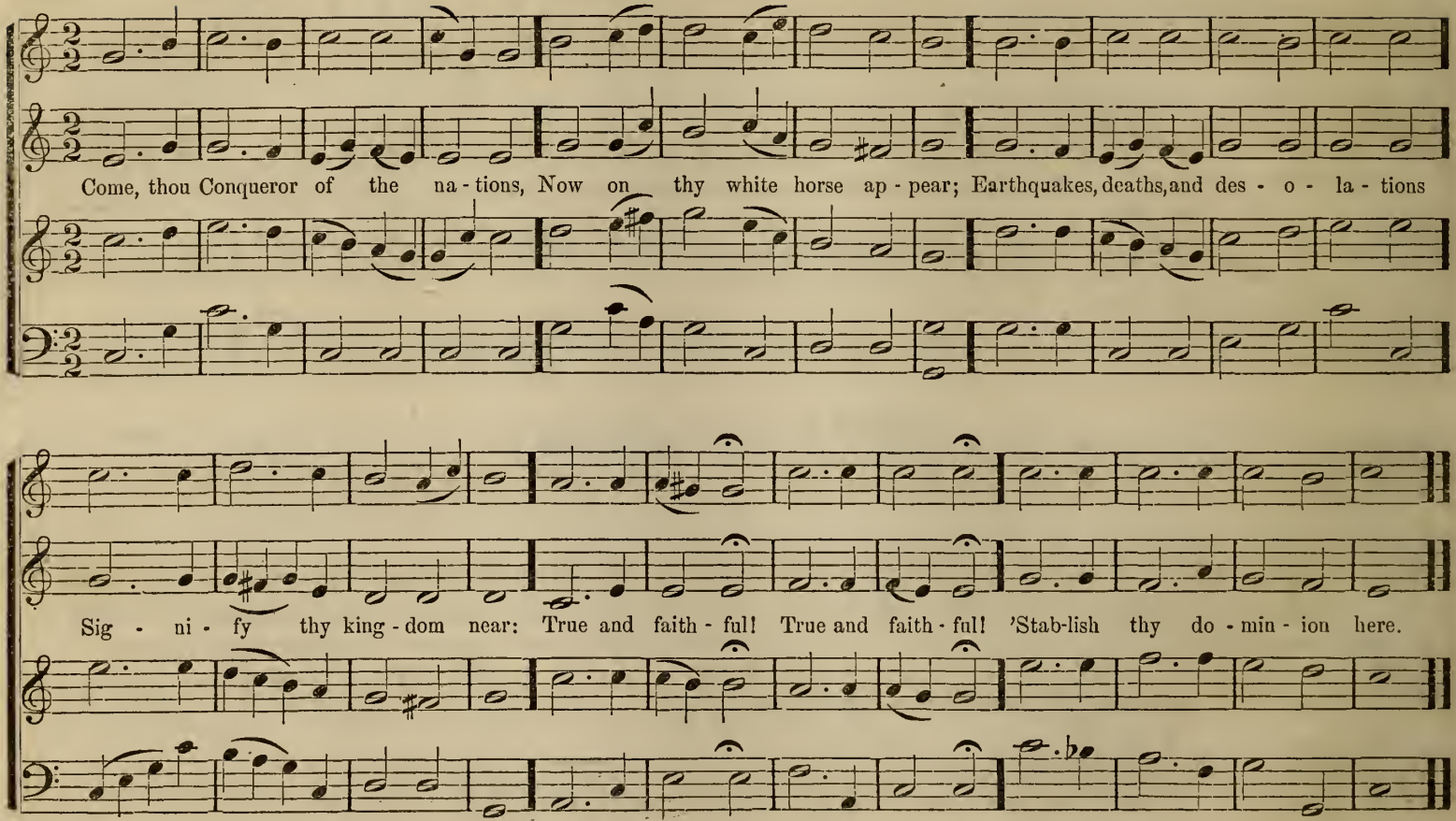
Calcutta. (8s, 7s & 4s.)

T. CLARK.

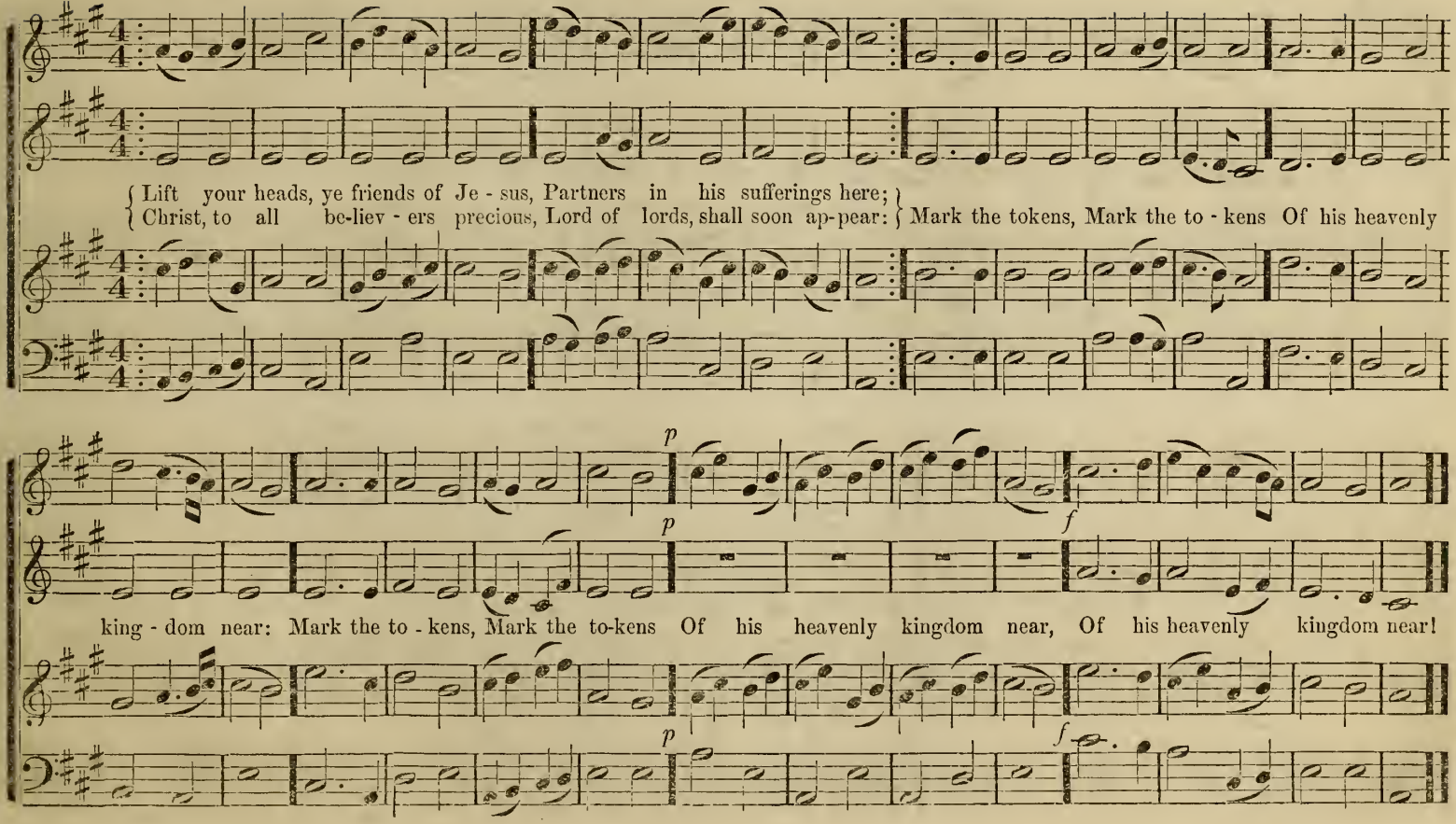

Lo! He comes with clouds descending, Once for favour'd sin - ners slain; Thousand, thousand saints attending, Swell the tri - umph


of his train: Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign, God appears on earth to reign, God appears on
earth to reign, God appears on earth to reign, God ap-pears on earth to reign, God ap-pears on earth to reign.
earth to reign.

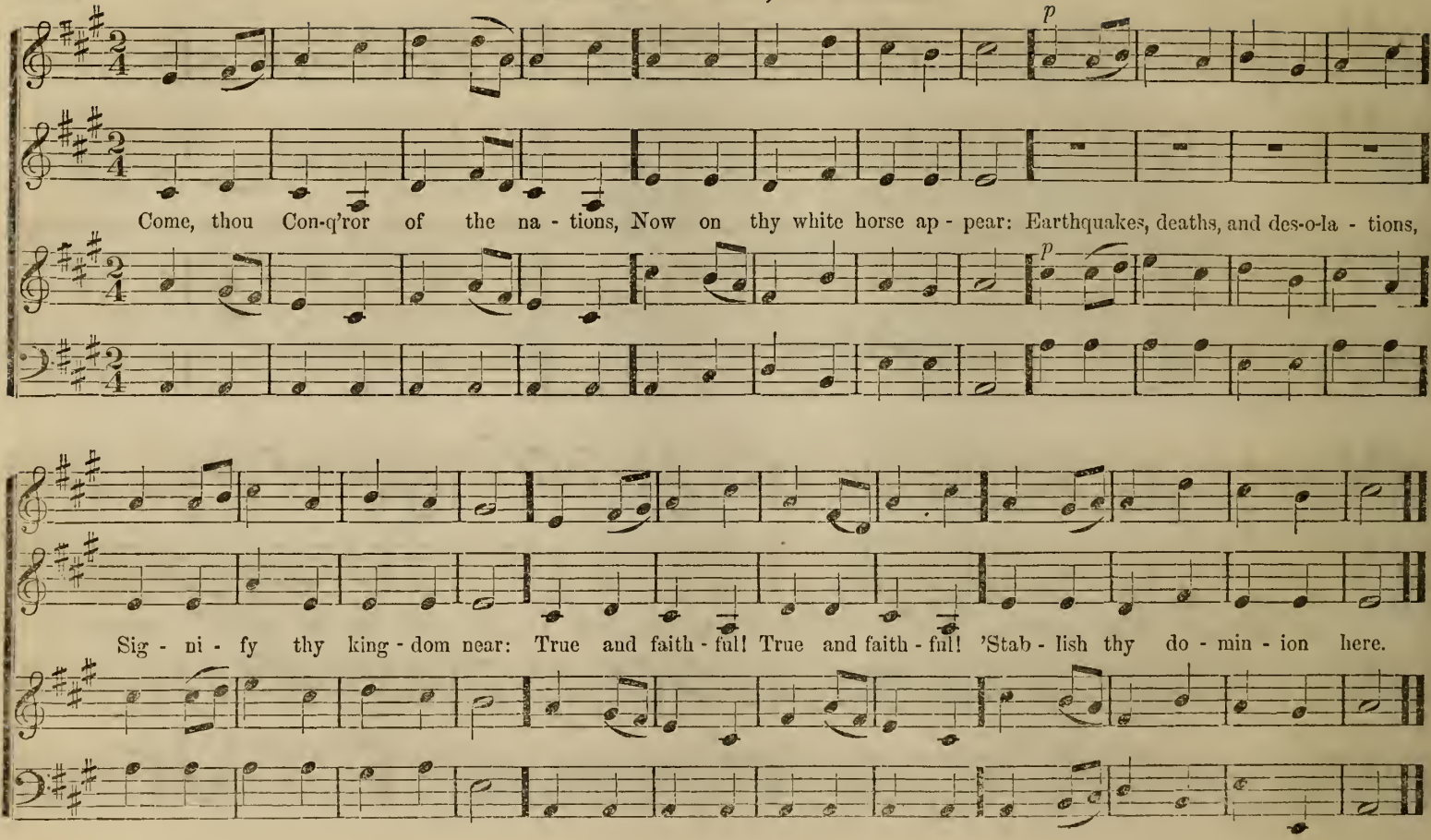
Calvary. (8s, 7s & 4.)


Come, thou Conqueror of the na - tions, Now on thy white horse ap - pear; Earthquakes, deaths, and des - o - la - tions
Sig - ni - fy thy king - dom near: True and faith - ful! True and faith - ful! 'Stab-lish thy do - min - ion here.

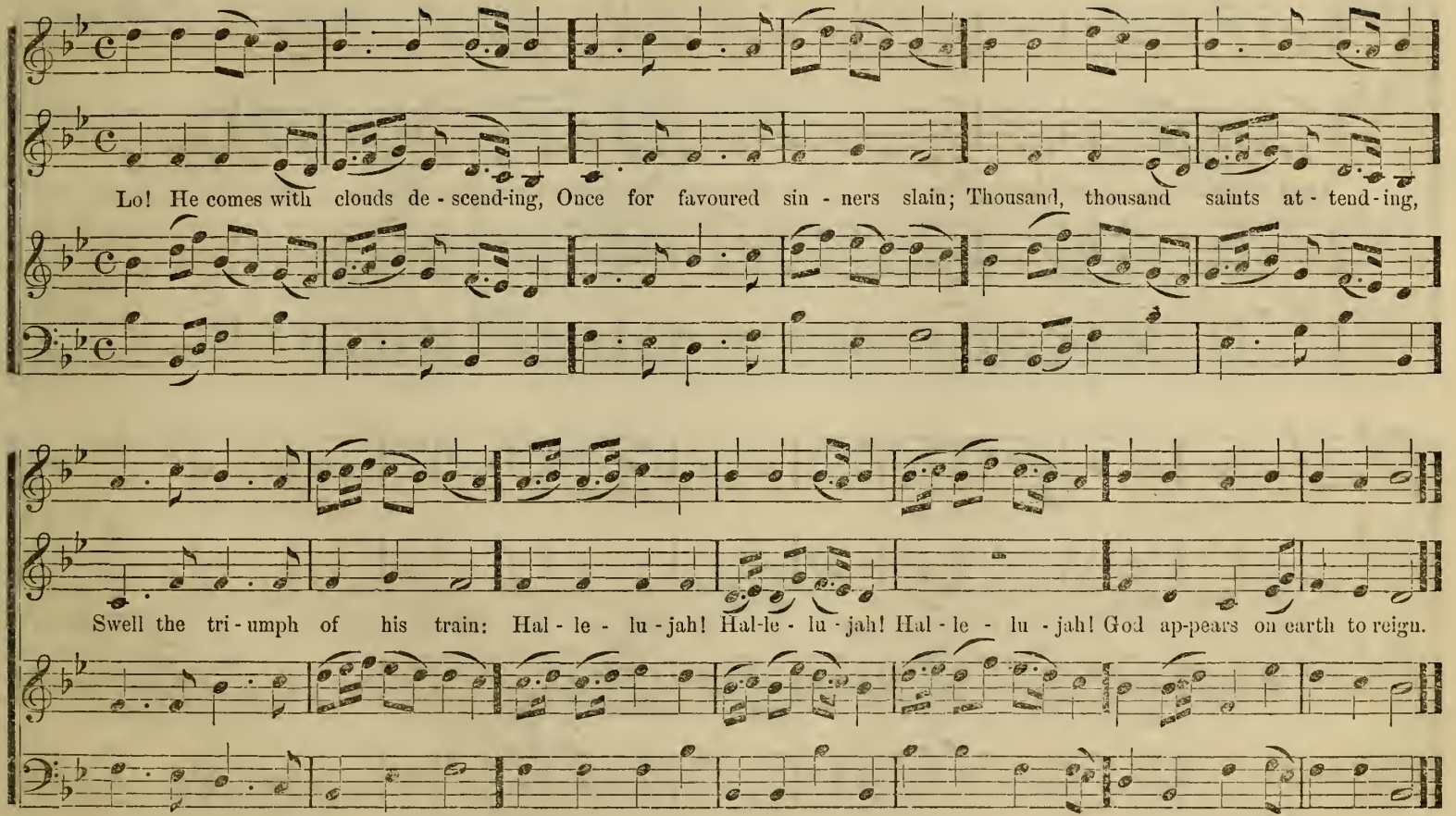
Church Street. (8s, 7s & 4.)


{ Lift your heads, ye friends of Je - sus, Partners in his sufferings here;
{ Christ, to all be-liev - ers precious, Lord of lords, shall soon ap-pear:
{ Mark the tokens, Mark the to - kens Of his heavenly
p
f
king - dom near: Mark the to - kens, Mark the to-kens Of his heavenly kingdom near, Of his heavenly kingdom near!
p
f

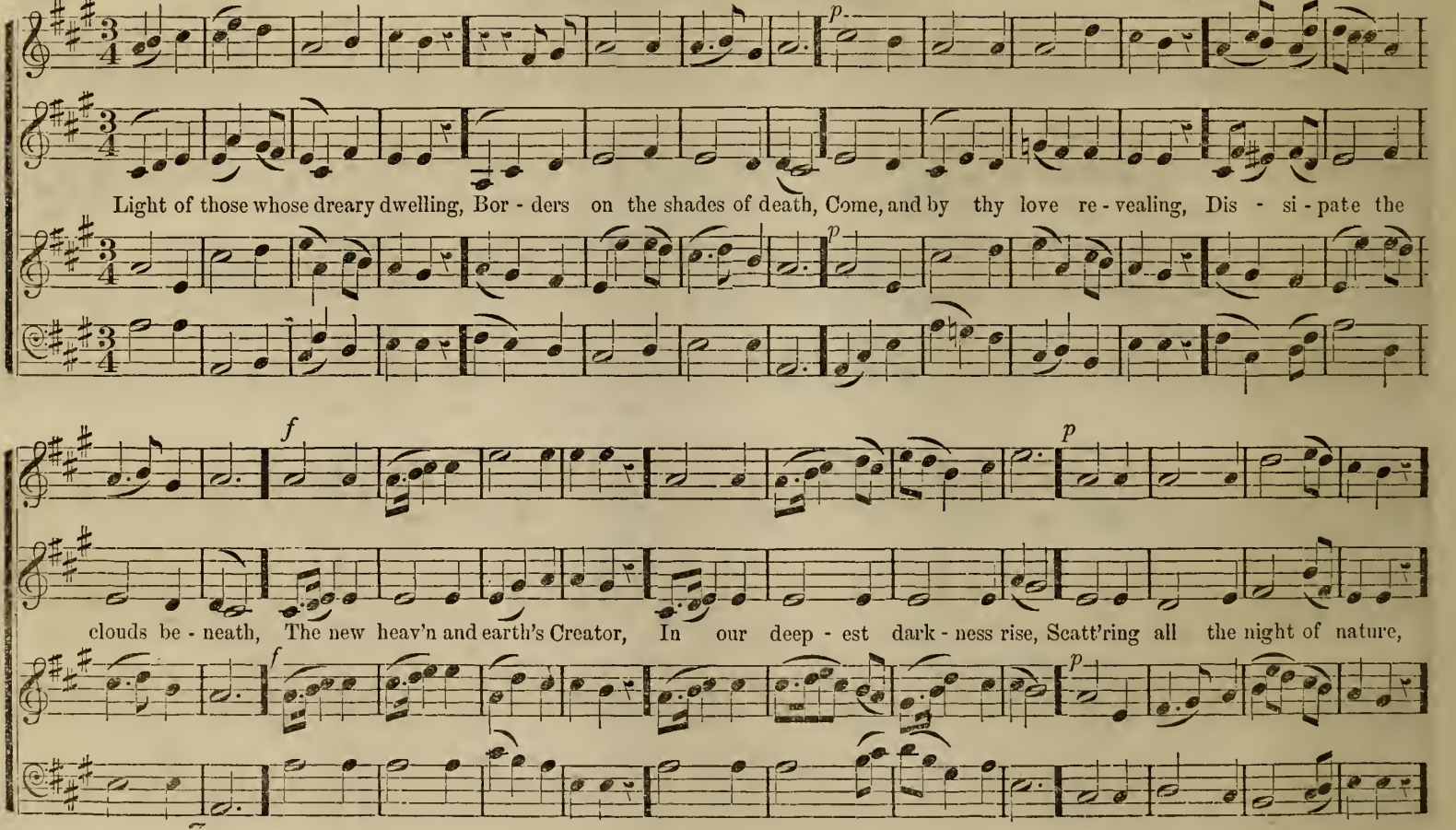
Helston. (8s, 7s & 4.)

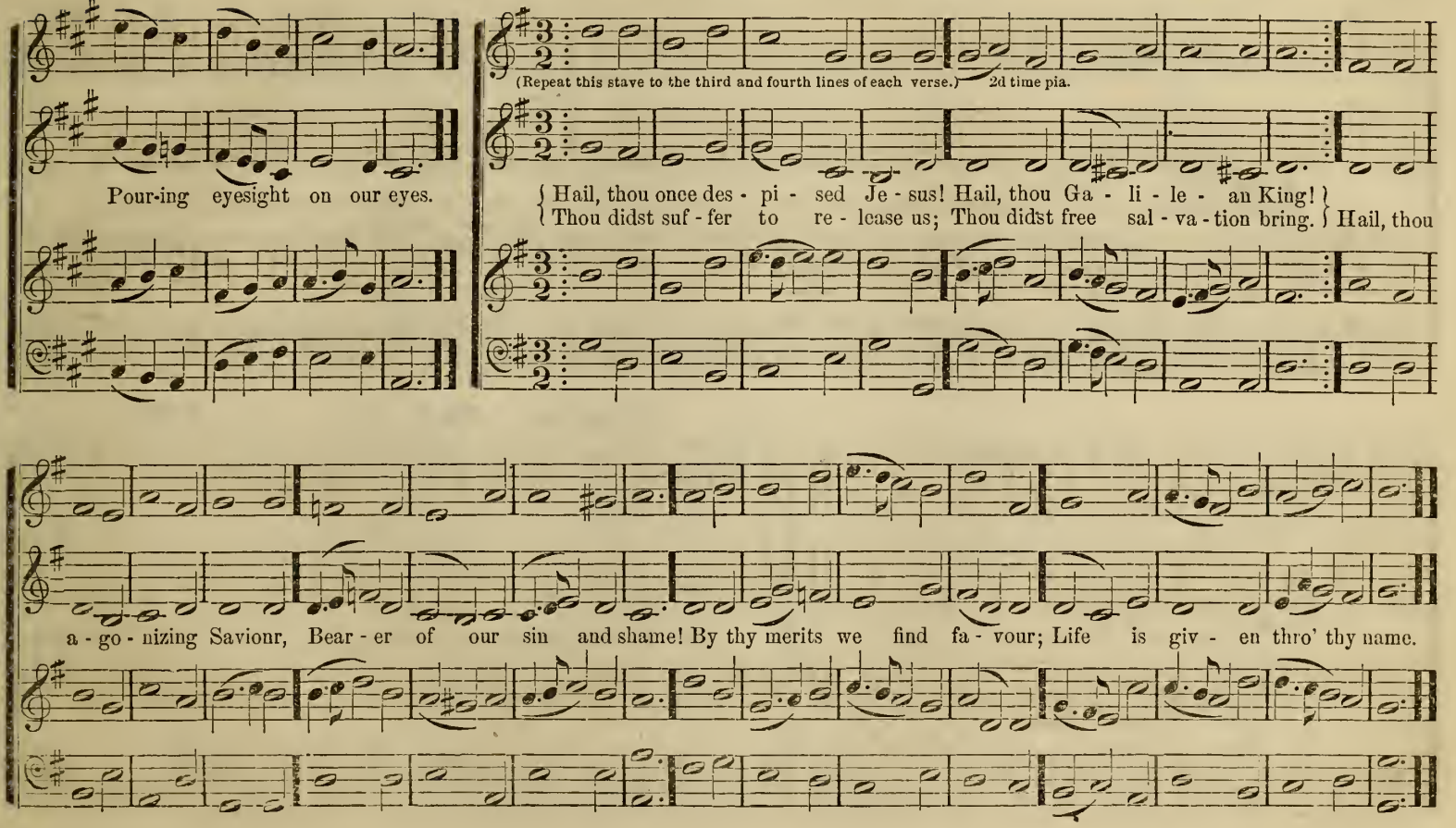

p
Come, thou Con-q'ror of the na - tions, Now on thy white horse ap - pear: Earthquakes, deaths, and des-o-la - tions,
p
Sig - ni - fy thy king - dom near: True and faith - ful! True and faith - ful! 'Stab - lish thy do - min - ion here.

Helmsley. (8s, 7s & 4.)


Lo! He comes with clouds de - scend-ing, Once for favoured sin - ners slain; Thousand, thousand saints at - tend-ing,
Swell the tri - umph of his train: Hal - le - lu - jah! Hal-le - lu - jah! Hal - le - lu - jah! God ap-pears on earth to reign.

Advent. (8s & 7s.)

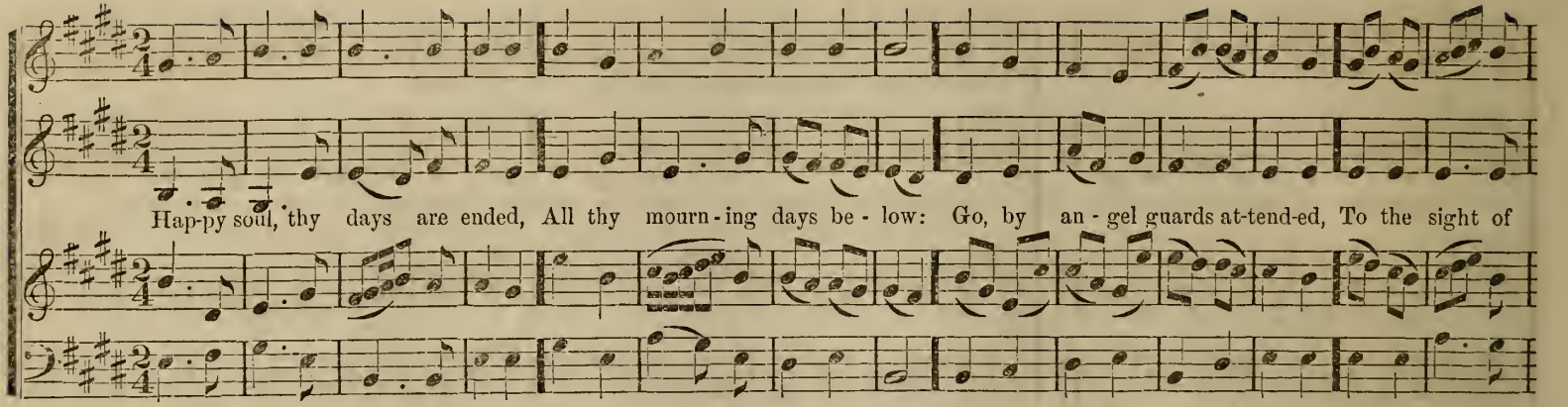

Light of those whose dreary dwelling, Bor - ders on the shades of death, Come, and by thy love re - vealing, Dis - si - pate the
clouds be - neath, The new heav'n and earth's Creator, In our deep - est dark - ness rise, Scatt'ring all the night of nature,


(Repeat this stave to the third and fourth lines of each verse.)
2d time pia.
Pour-ing eyesight on our eyes.
Hail, thou once des - pi - sed Je - sus! Hail, thou Ga - li - le - an King!
Thou didst suf - fer to re - lease us; Thou didst free sal - va - tion bring.
Hail, thou
a - go - nizing Saviour, Bear - er of our sin and shame! By thy merits we find fa - vour; Life is giv - en thro' thy name.

HYMN 725.

Northampton Chapel. (8s & 7s.)

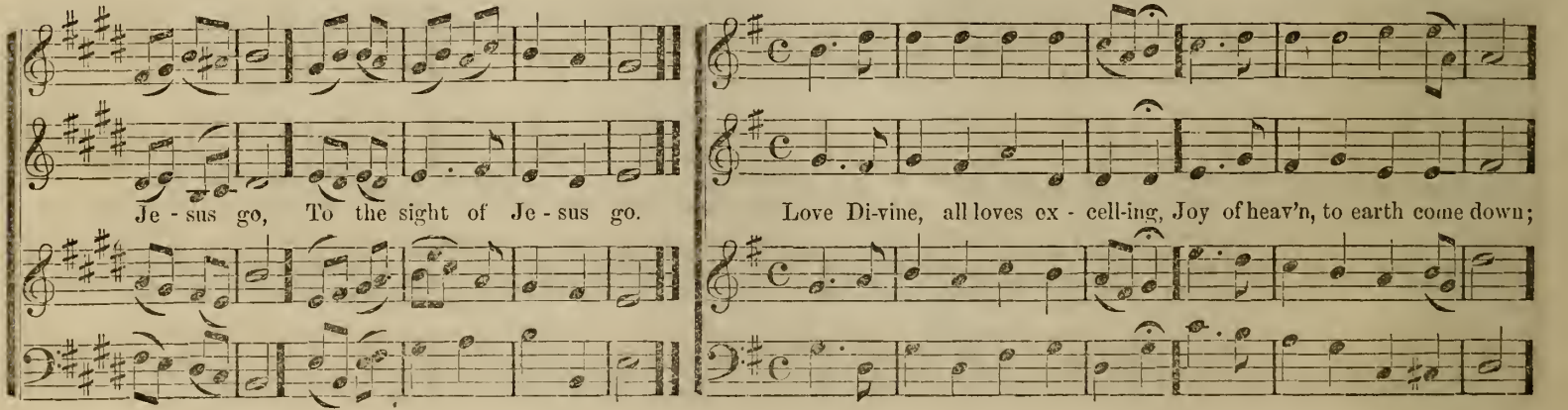
A. WILLIAMS.

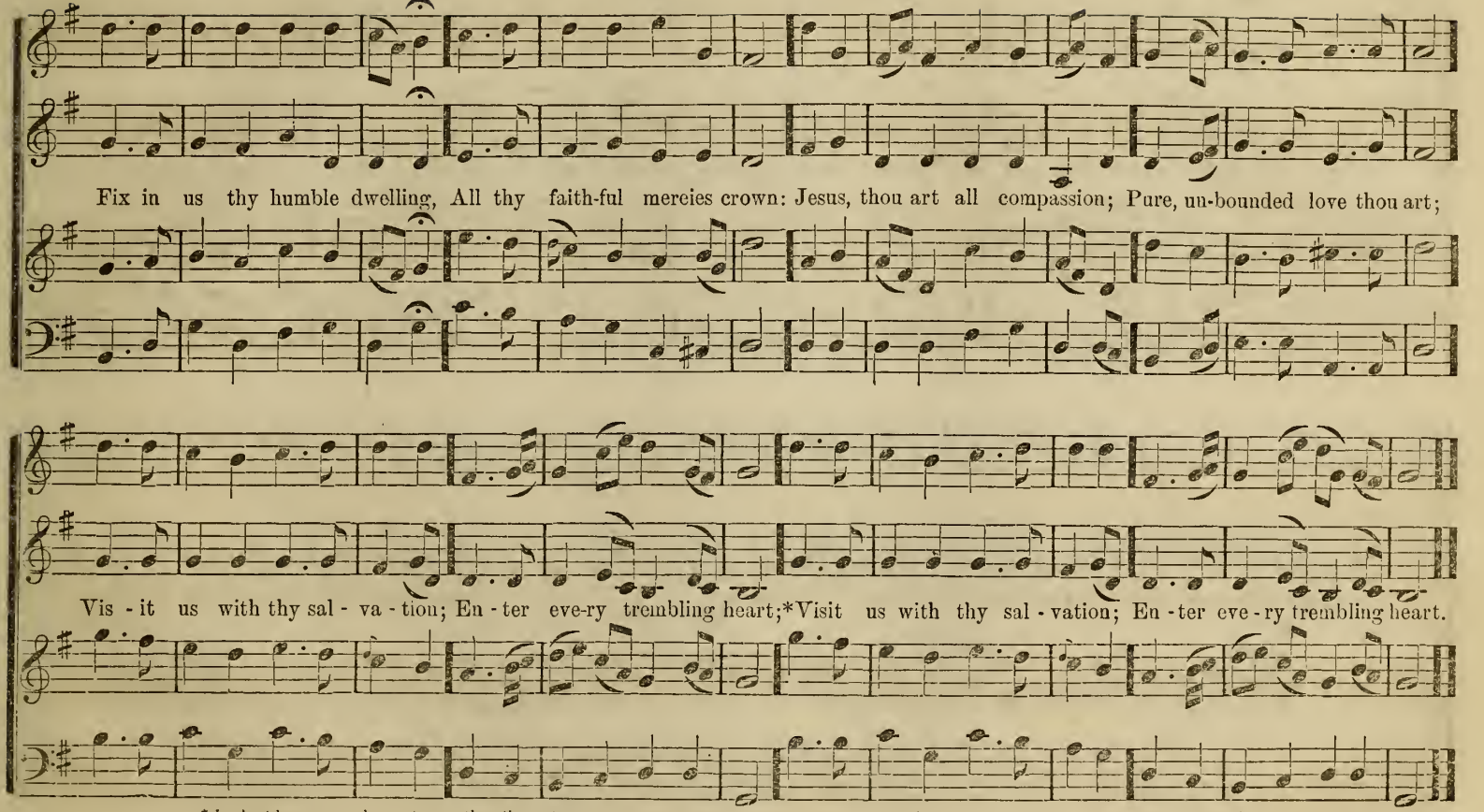


HYMN 385.

Vienna. 8s & 7s.

HAYDN.
Hymn to the Emperor.

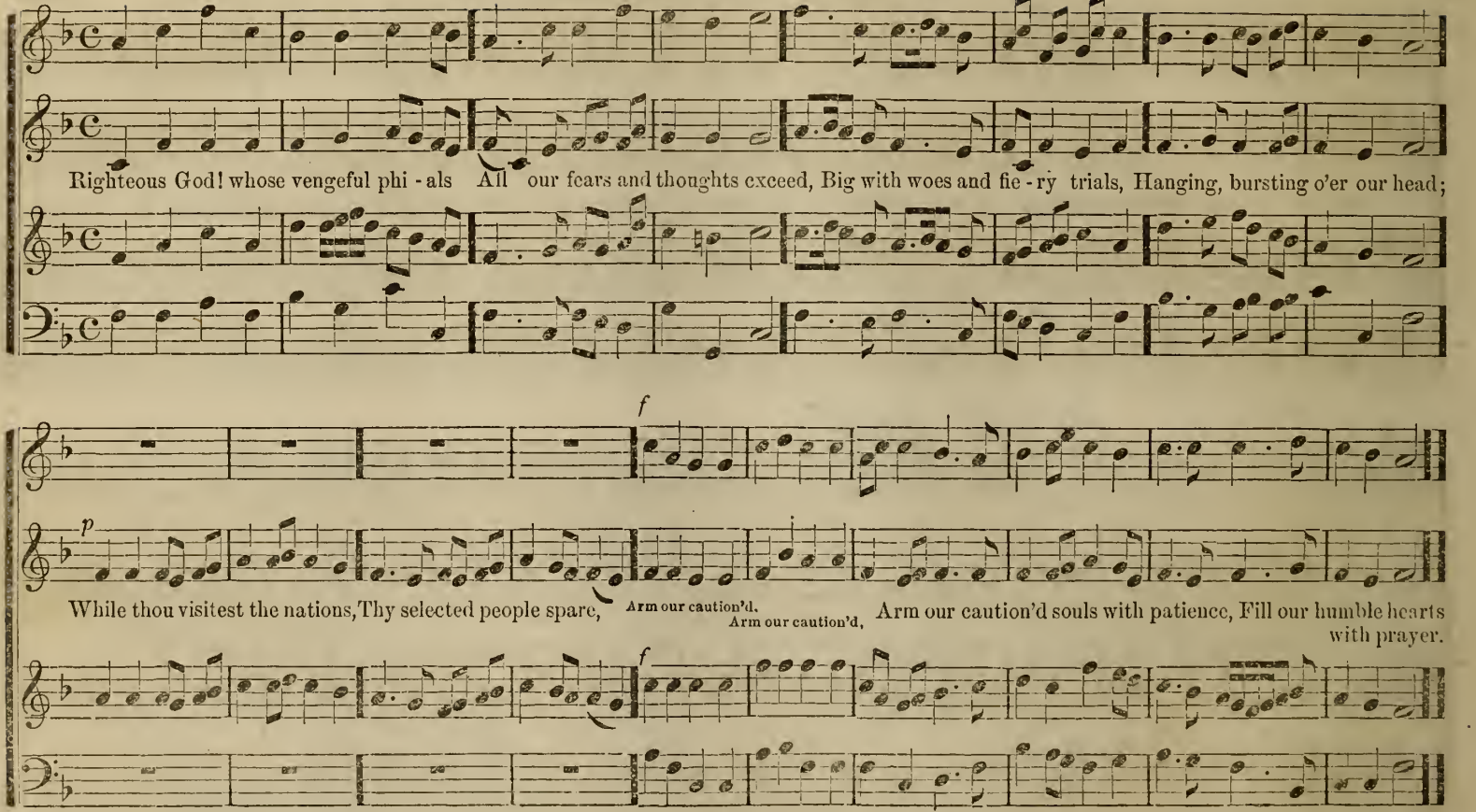


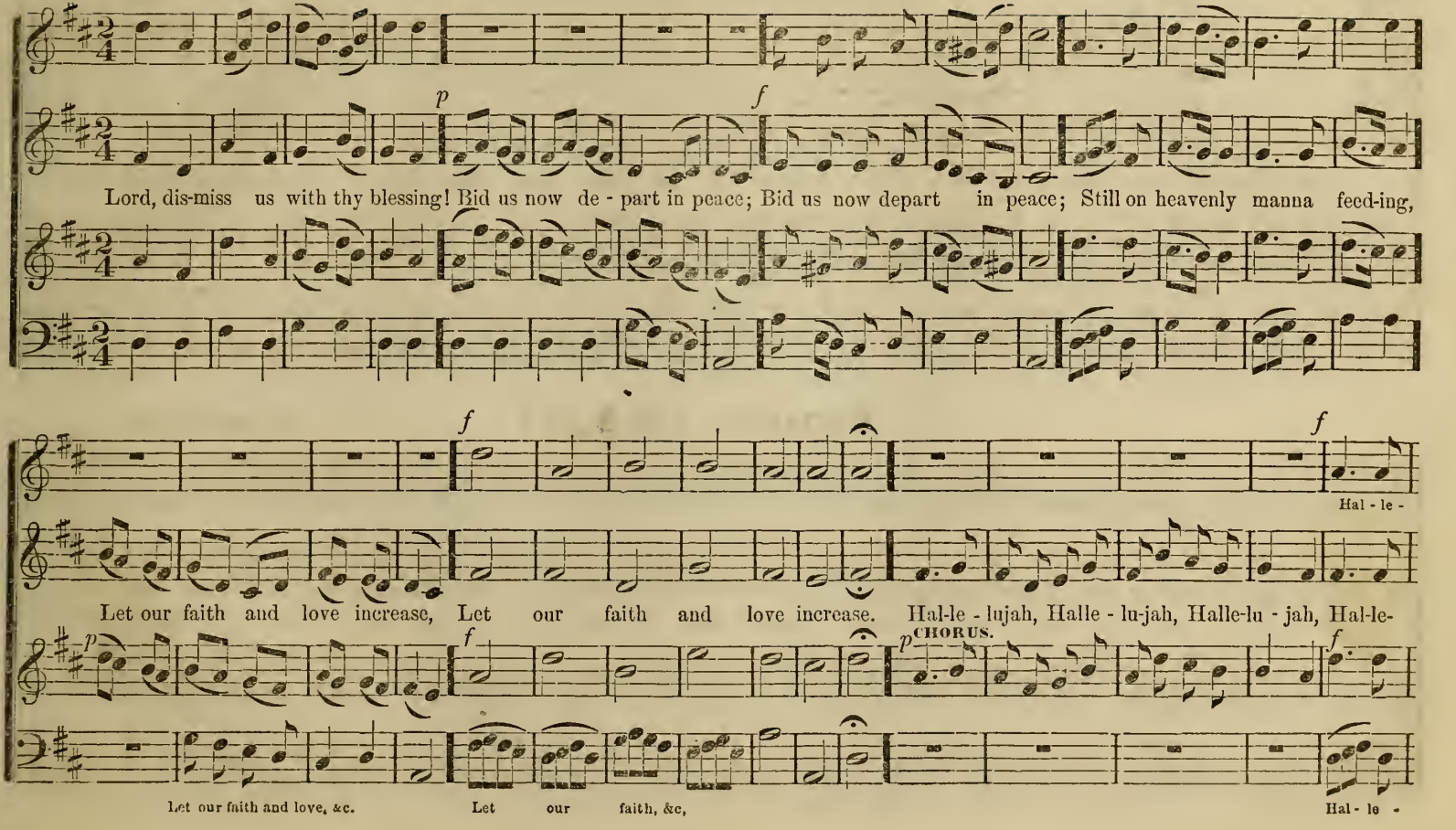

Fix in us thy humble dwelling, All thy faith-ful mercies crown: Jesus, thou art all compassion; Pure, un-bounded love thou art;
Vis - it us with thy sal - va - tion; En - ter eve-ry trembling heart;*Visit us with thy sal - vation; En - ter eve - ry trembling heart.

* In short hymns, or when not more than three stanzas are sung. the last two lines may be repeated, as above: the first time *pia*, second time *forte*.

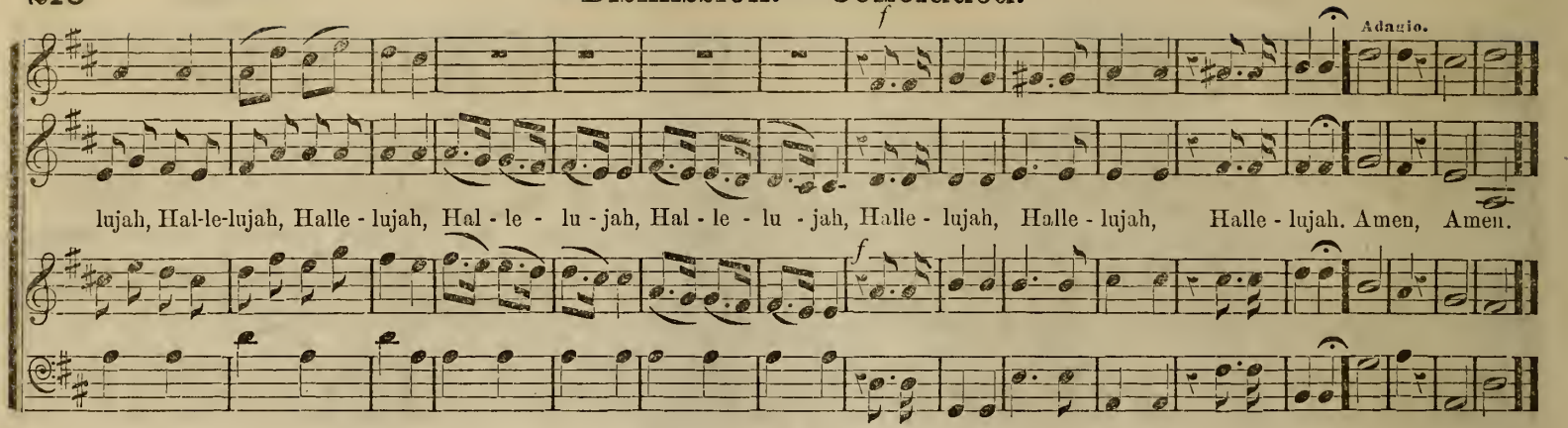
Queenborough. (8s & 7s.)

T. CLARK.


Righteous God! whose vengeful phi - als All our fears and thoughts exceed, Big with woes and fie - ry trials, Hanging, bursting o'er our head;
f
p
While thou visitest the nations, Thy selected people spare,
Arm our caution'd,
Arm our caution'd,
Arm our caution'd souls with patience, Fill our humble hearts with prayer.
f

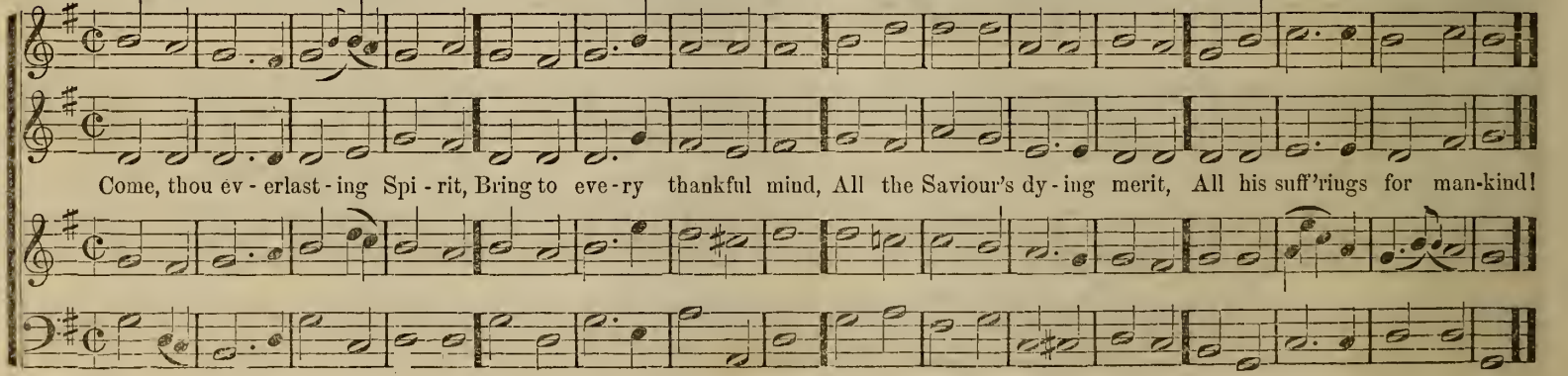

p
f
Lord, dis-miss us with thy blessing! Bid us now de - part in peace; Bid us now depart in peace; Still on heavenly manna feed-ing,
f
f
Hal - le -
Let our faith and love increase, Let our faith and love increase. Hal-le - lujah, Halle - lu-jah, Halle-lu - jah, Hal-le-
p
f
p
CHORUS.
f
Let our faith and love, &c.
Let our faith, &c,
Hal - le -

Dismission. Concluded.

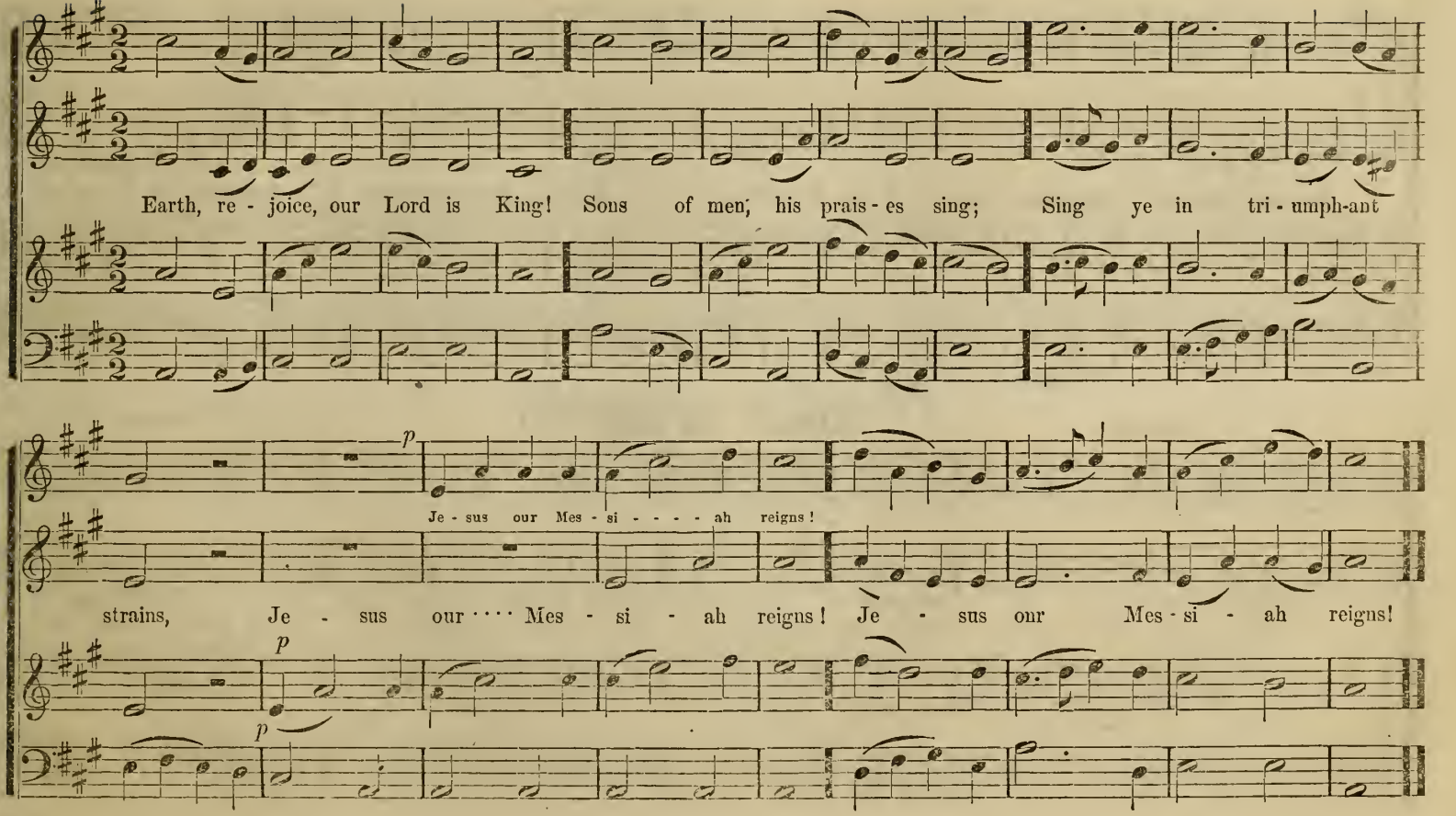


Romanza. (8s & 7s.)

From BEETHOVEN.



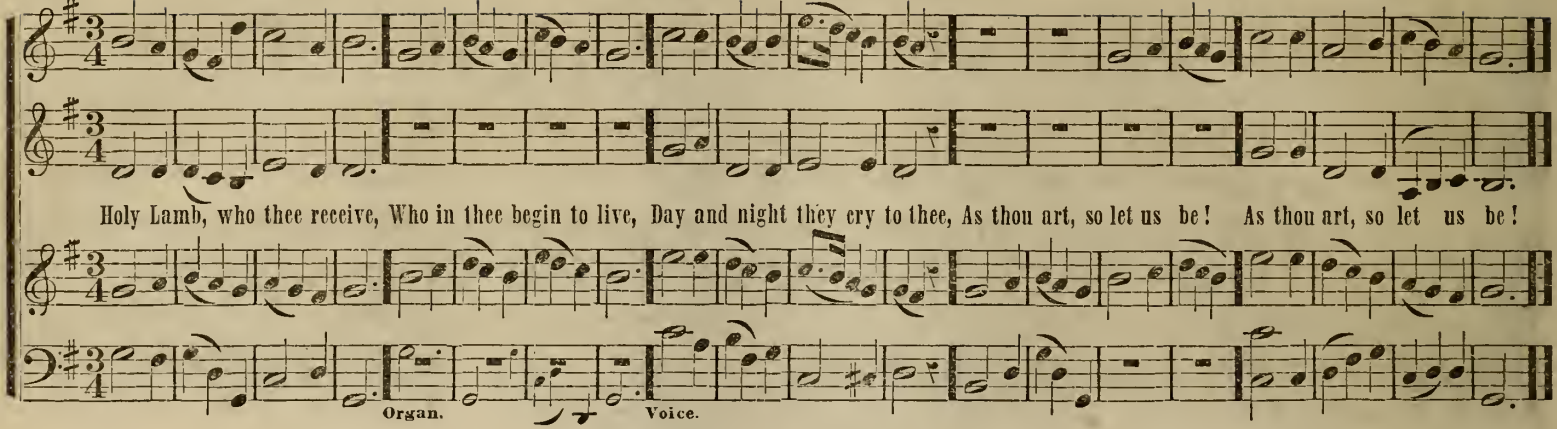
Narcissus. (4 lines 7s.)


Earth, re - joice, our Lord is King! Sons of men, his prais - es sing; Sing ye in tri - umph-ant
p
Je - sus our Mes - si - - - - ah reigns!
strains, Je - sus our · · · · Mes - si - ah reigns! Je - sus our Mes - si - ah reigns!
p
p

HYMN 350.

Aaron. (4 lines 7s.)

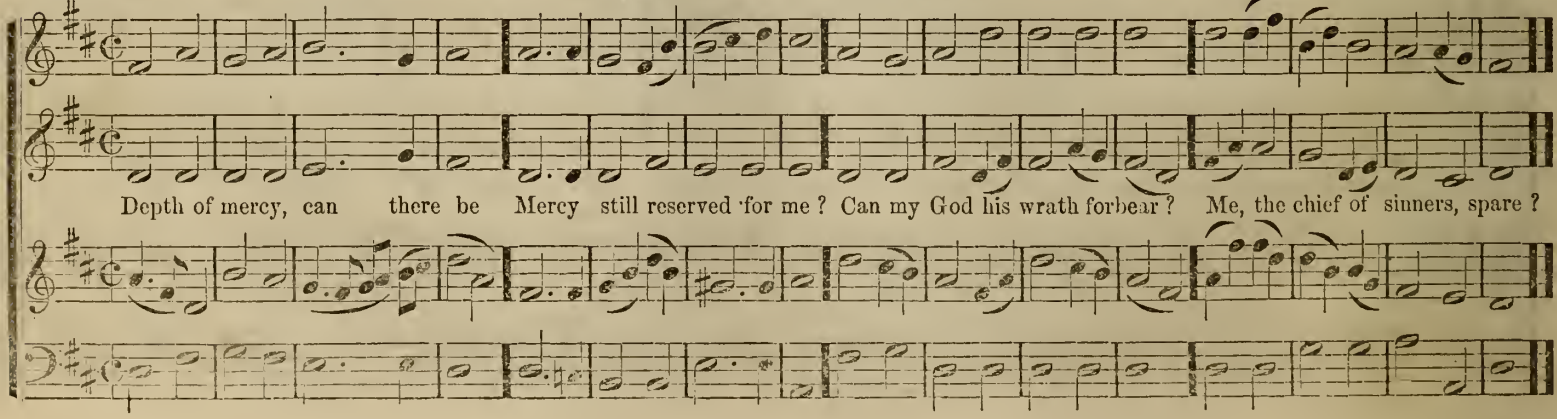
ARNOLD.


Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be! As thou art, so let us be!
Organ.
Voice.

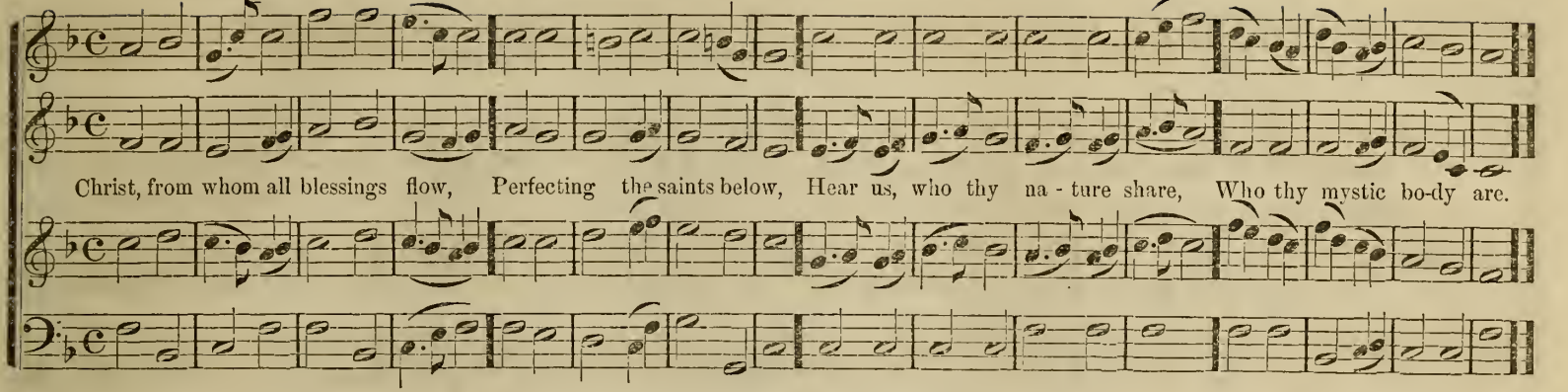
HYMN 168.

Alma. (4 lines 7s.)

WEBBE.



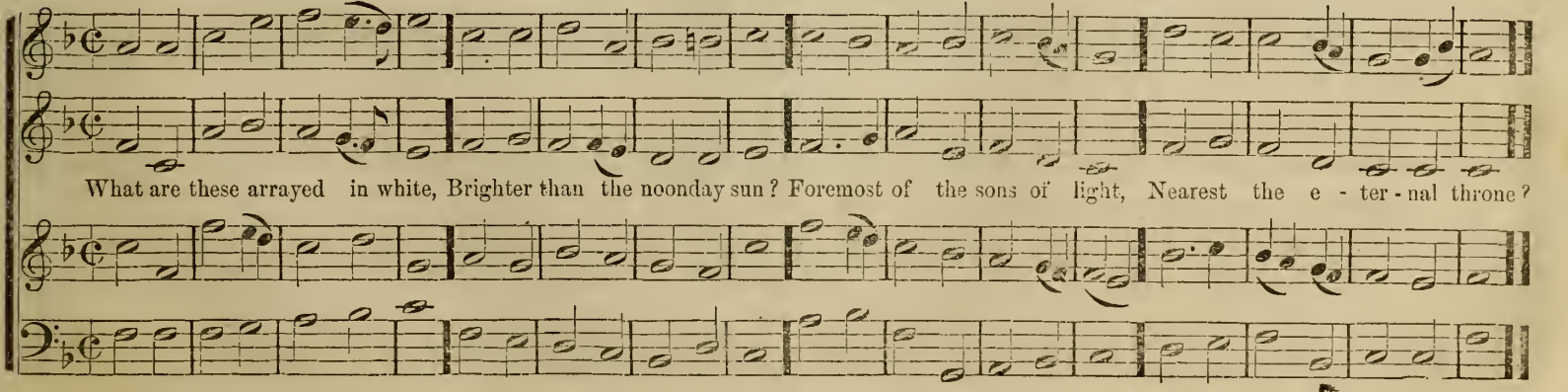
Sicilian Mariners. (4 lines 7s.)



HYMN 76.

Theodora. (4 lines 7s.)

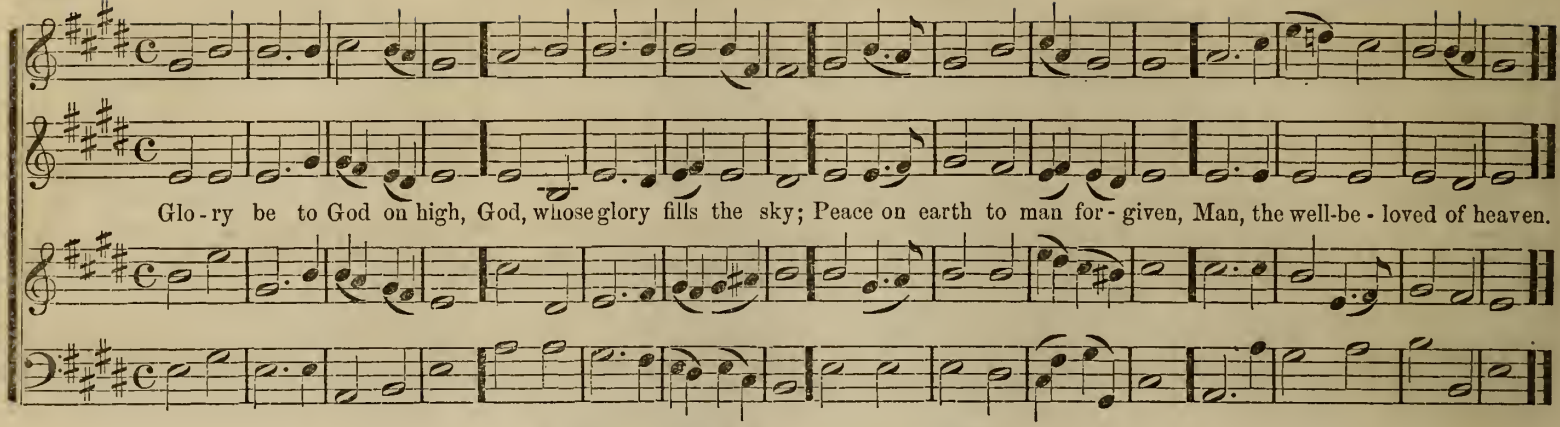
From HANDEL.



HYMN 257.

Melville. (4 lines 7s.)

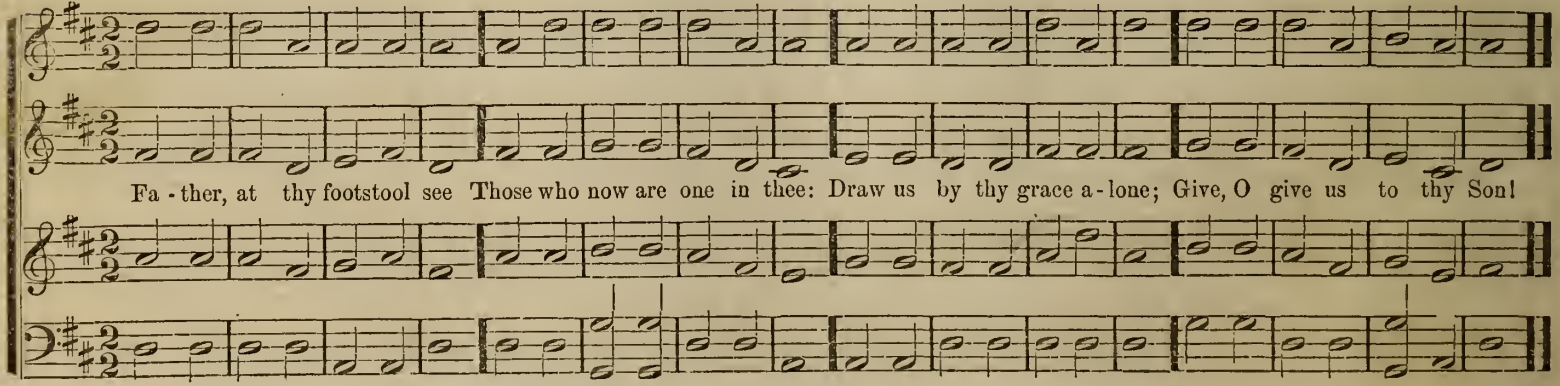
ADAM WRIGHT.



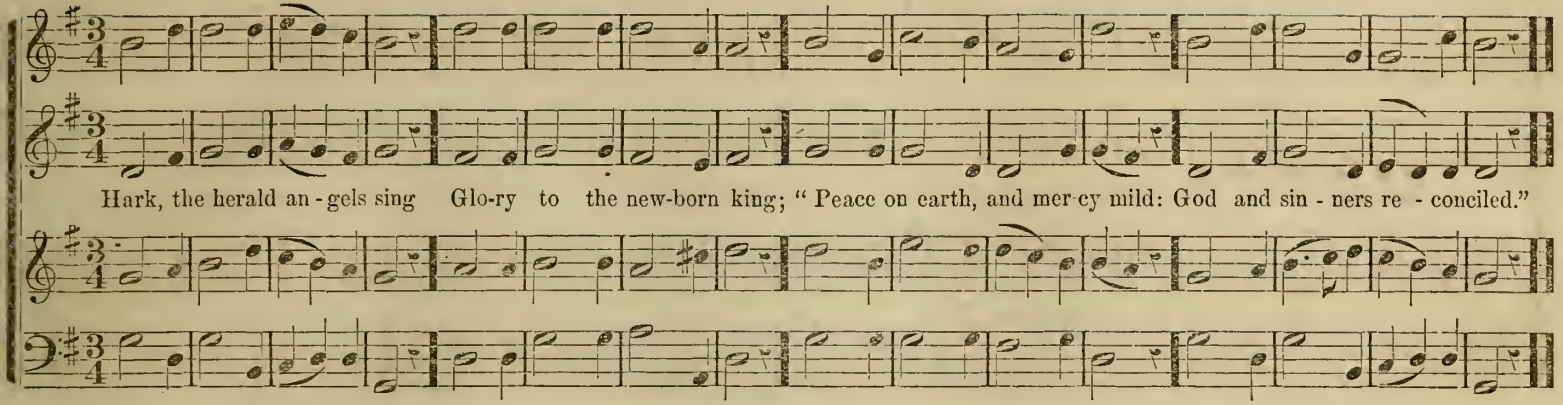
HYMN 514.

Prayer. (4 lines 7s.)

ASAHEL ABBOT.



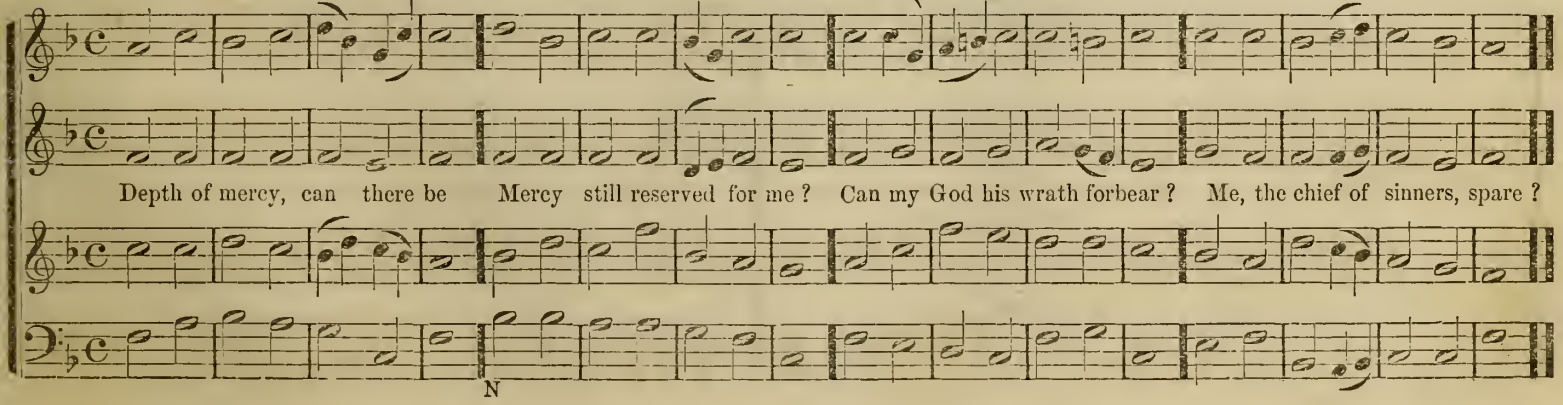
Pilton. (4 lines 7s.)



HYMN 168.

Savona. (4 lines 7s.)

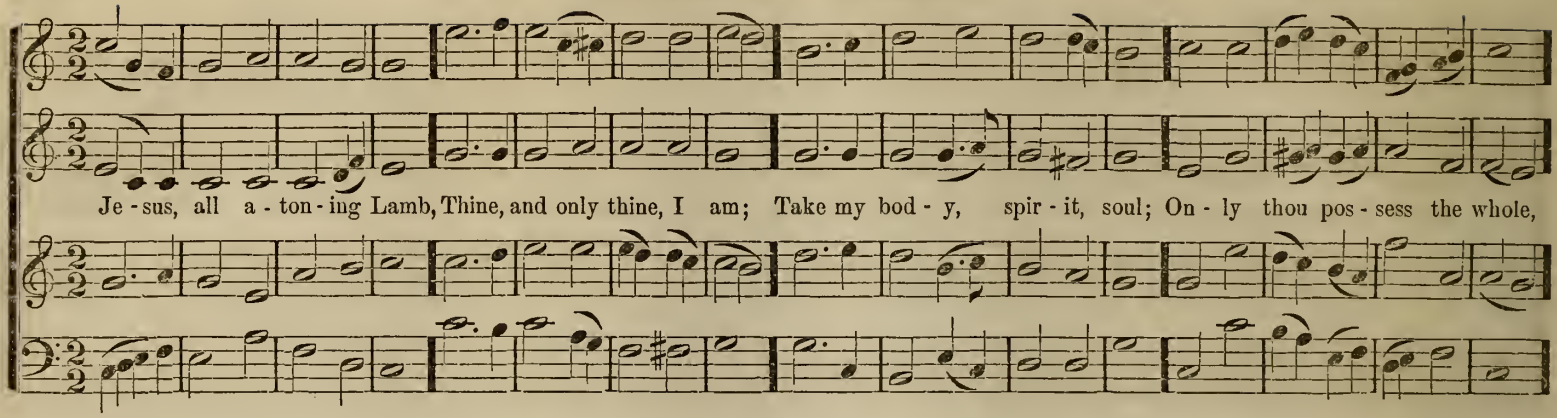
THOS. CLARK.



HYMN 434.

Feversham. (4 lines 7s.)

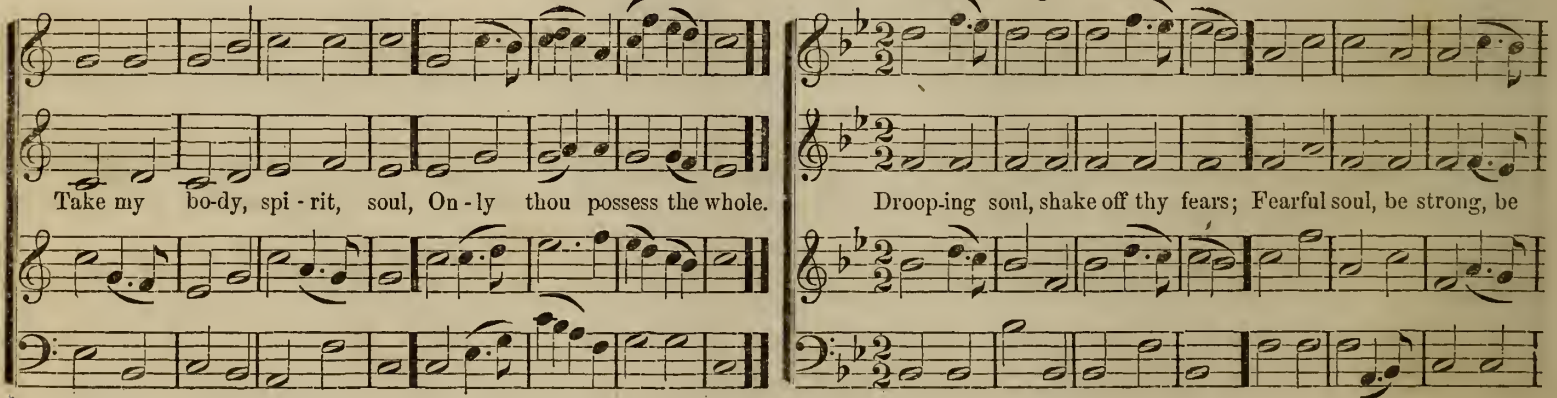
DR. WORGAN.

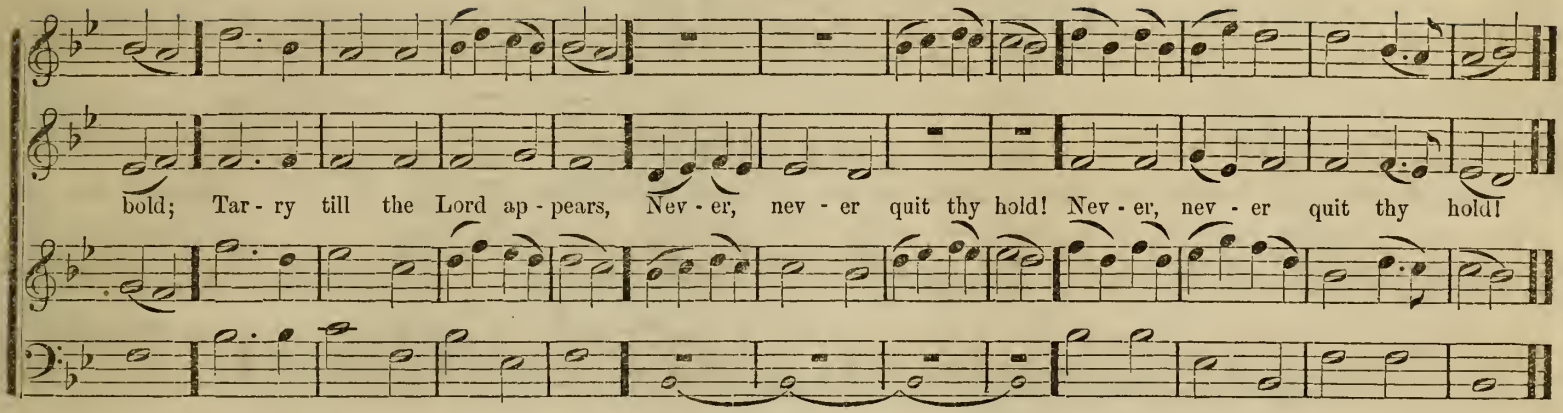


HYMN 142.

Anxiety. 4 lines 7s.

FAWCETT.

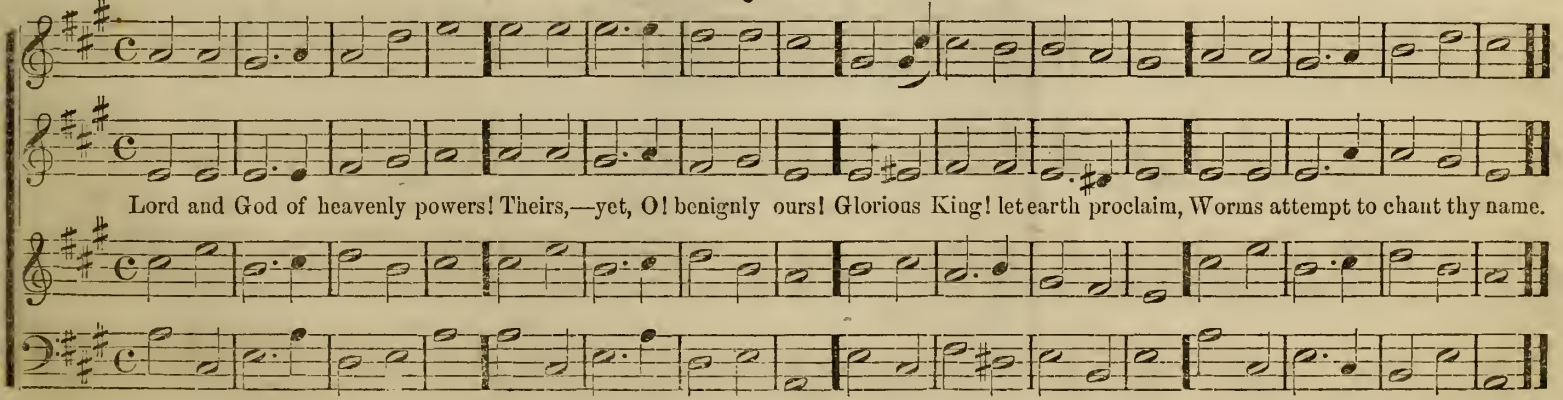




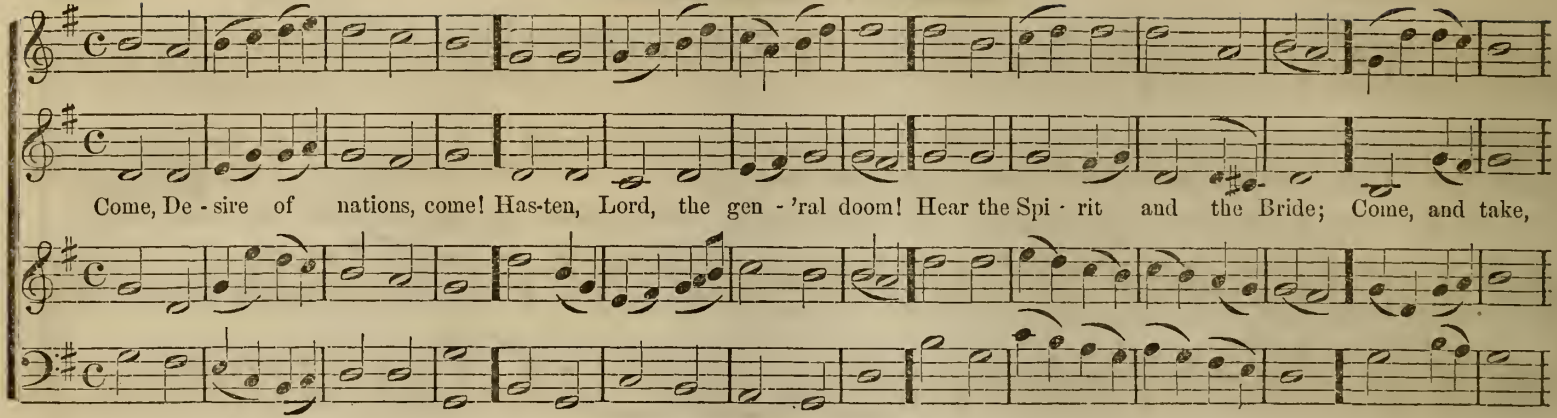
HYMN 542.

German Hymn. (4 lines 7s.)

PLEYEL.

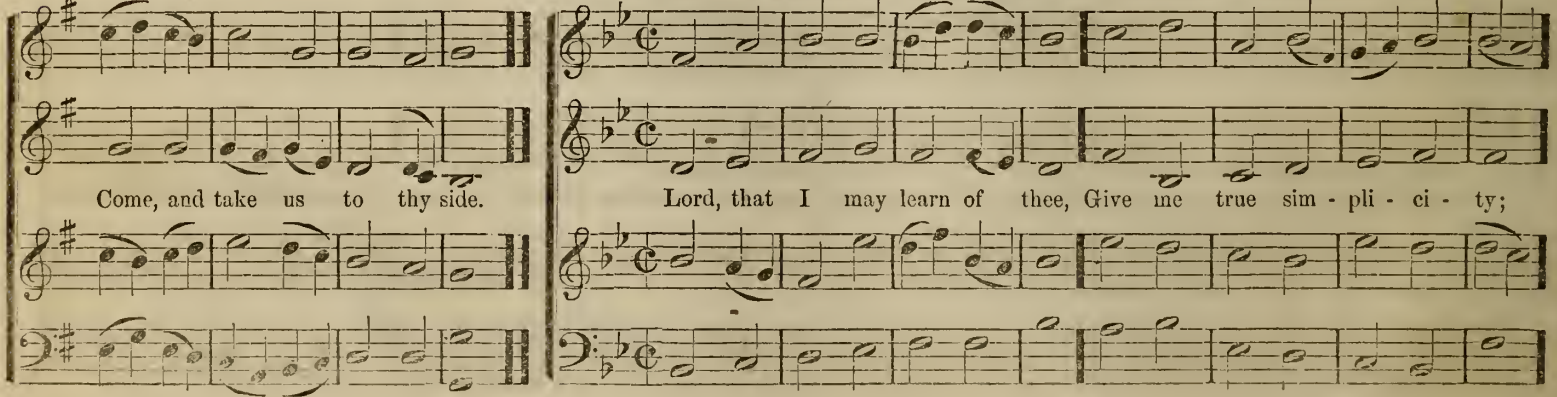

Lord and God of heavenly powers! Theirs,—yet, O! benignly ours! Glorious King! let earth proclaim, Worms attempt to chant thy name.

HYMN 555.

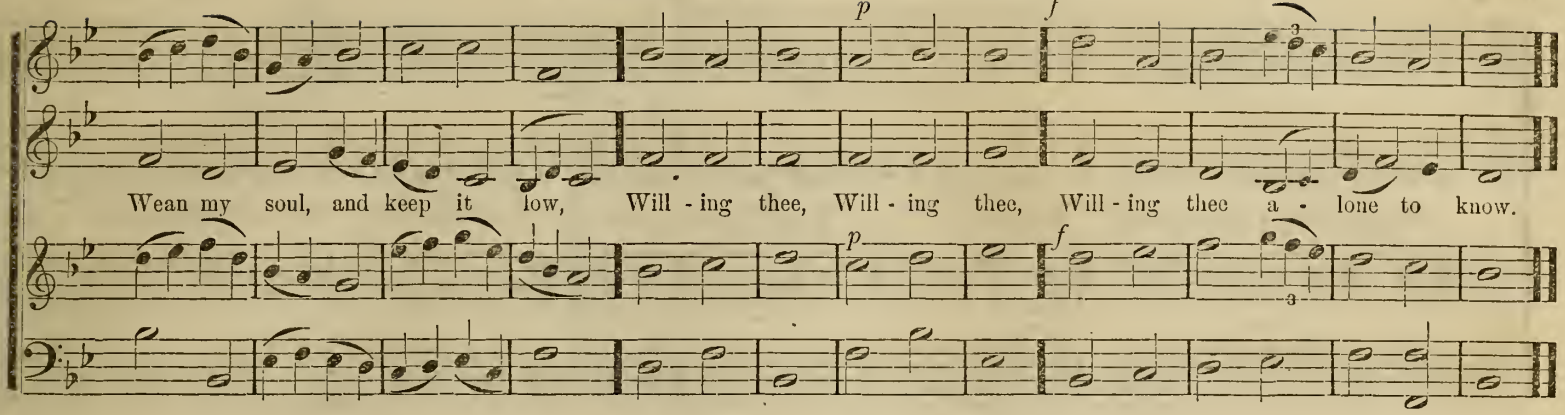
Townhead. (4 lines 7s.)

HYMN 302.

Mount Hermon. (4 lines 7s.)

LEACH.



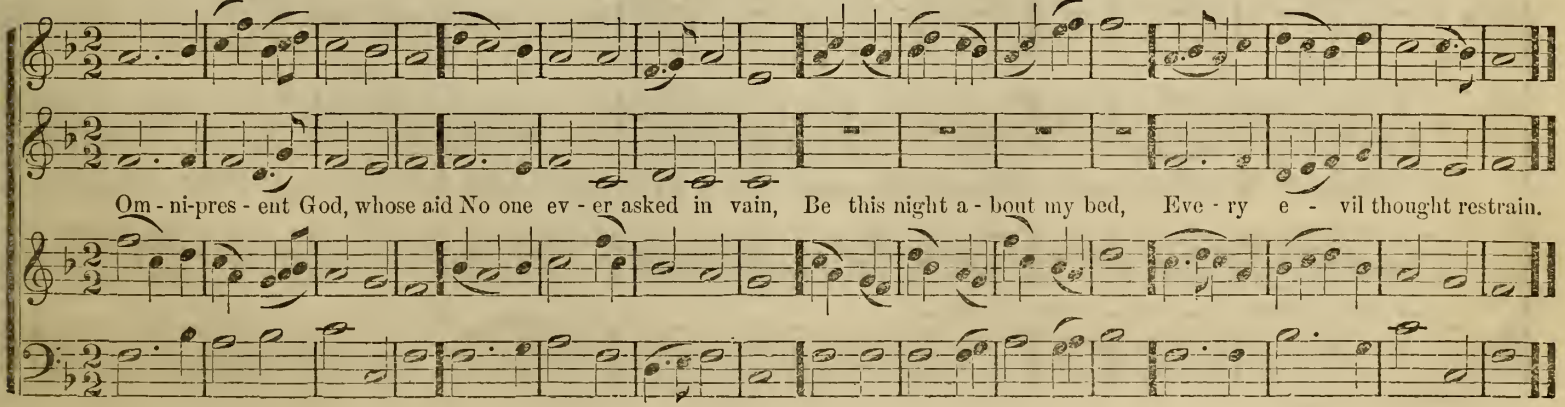
Mount Hermon. Concluded.



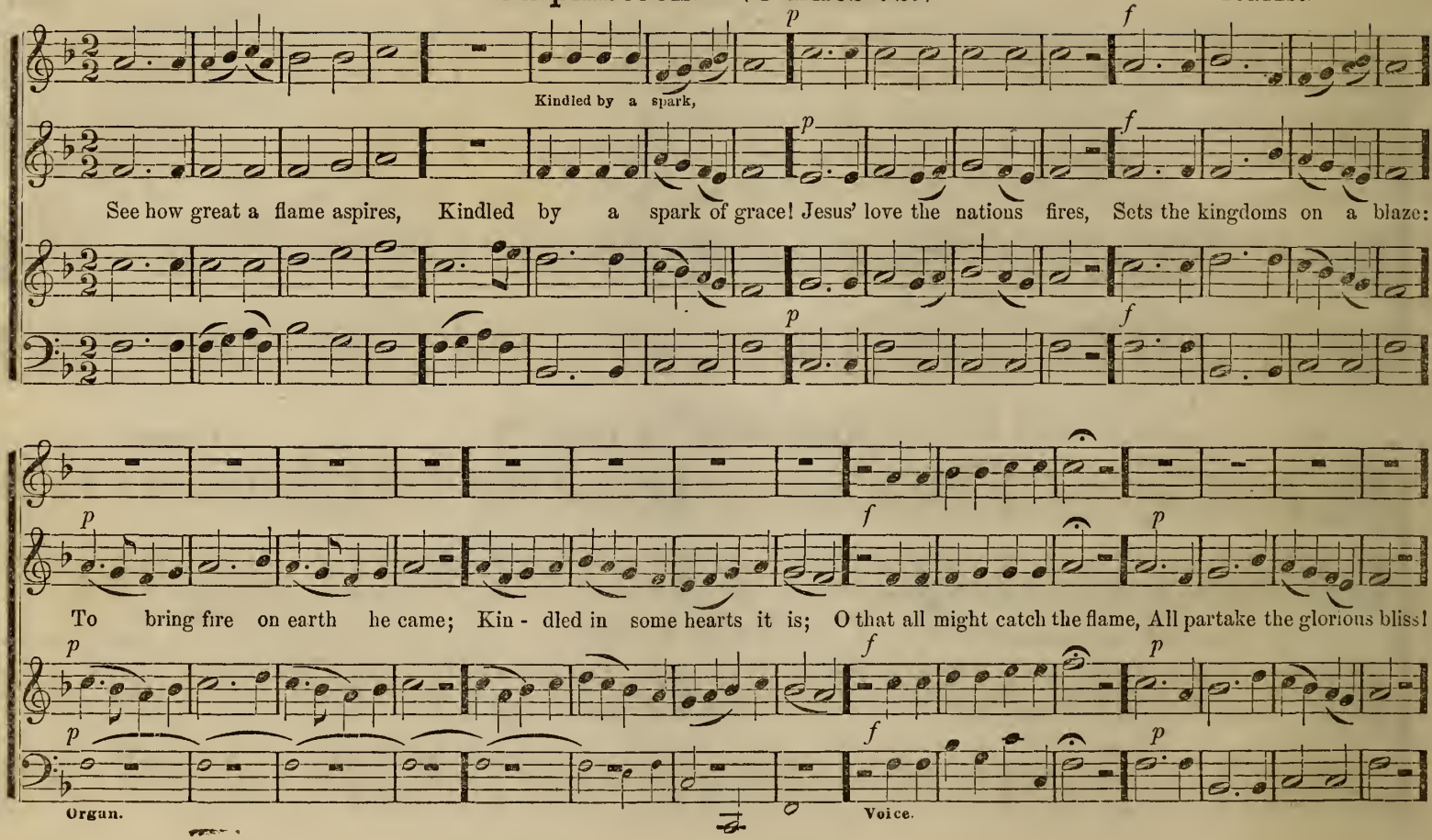
HYMN 287.

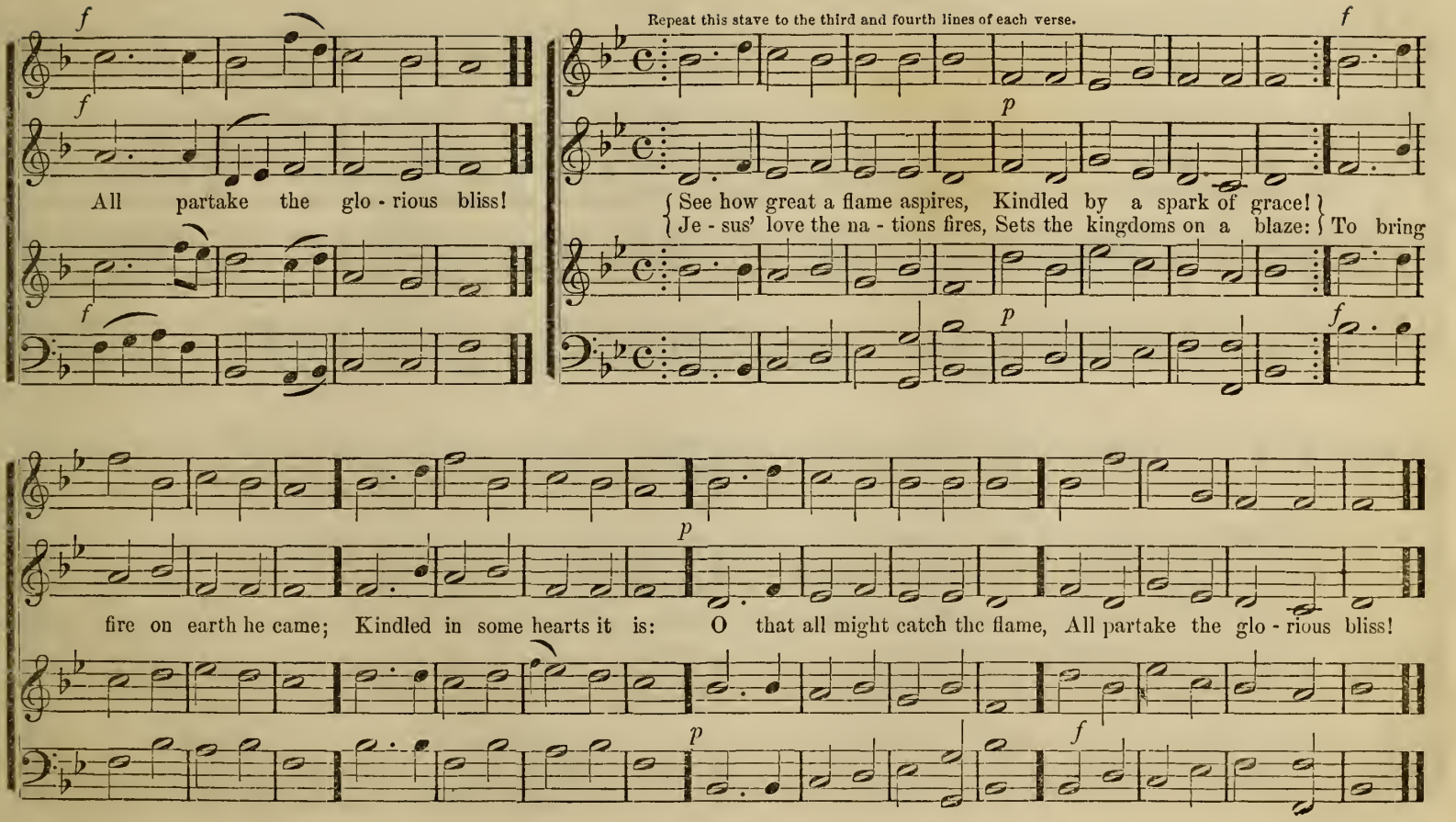
Ambleside. 4 lines 7s.

FAWCETT.



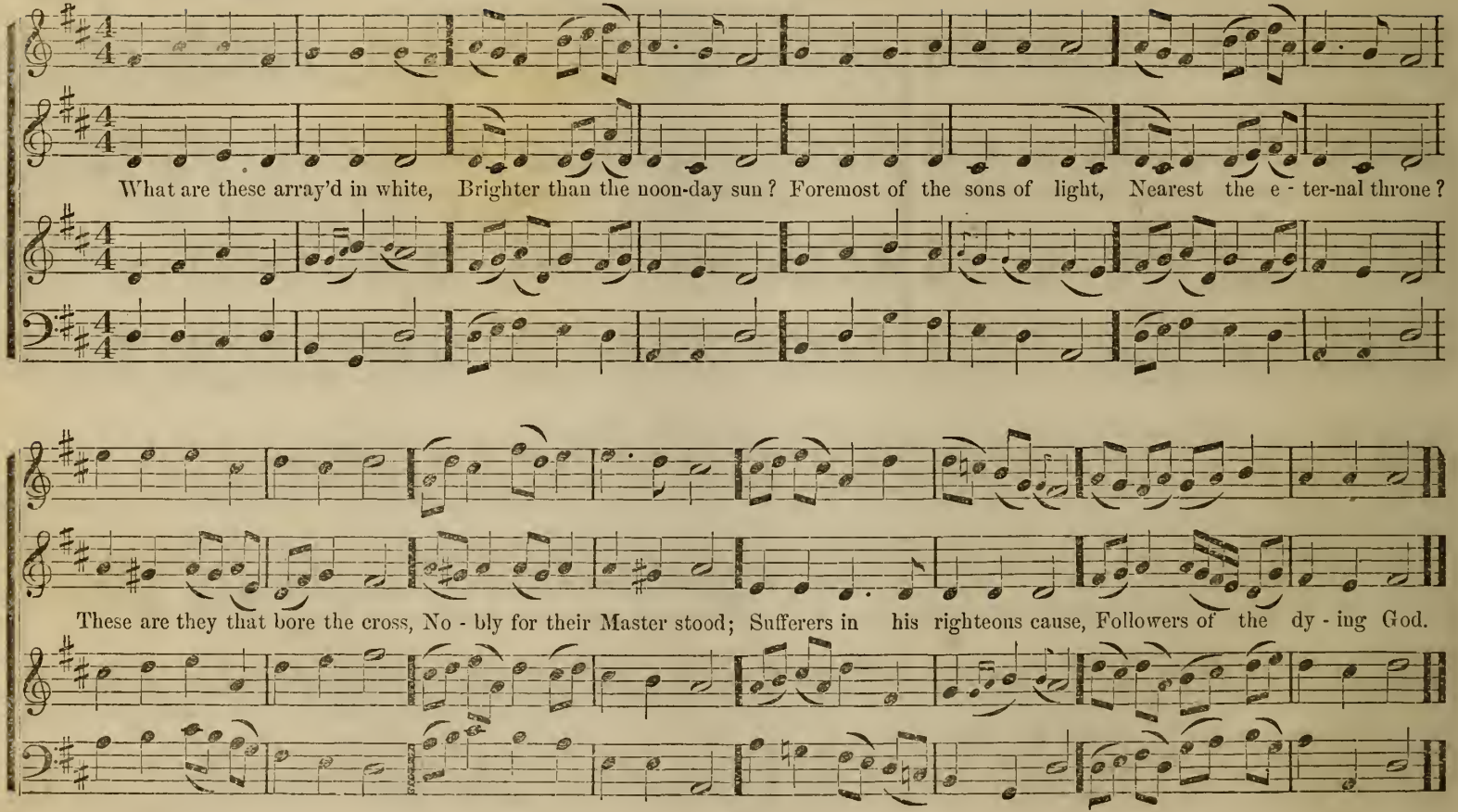
Culpinstock. (8 lines 7s.)


Kindled by a spark,
See how great a flame aspires, Kindled by a spark of grace! Jesus' love the nations fires, Sets the kingdoms on a blaze:
To bring fire on earth he came; Kin - dled in some hearts it is; O that all might catch the flame, All partake the glorious bliss!
Organ.
Voice.

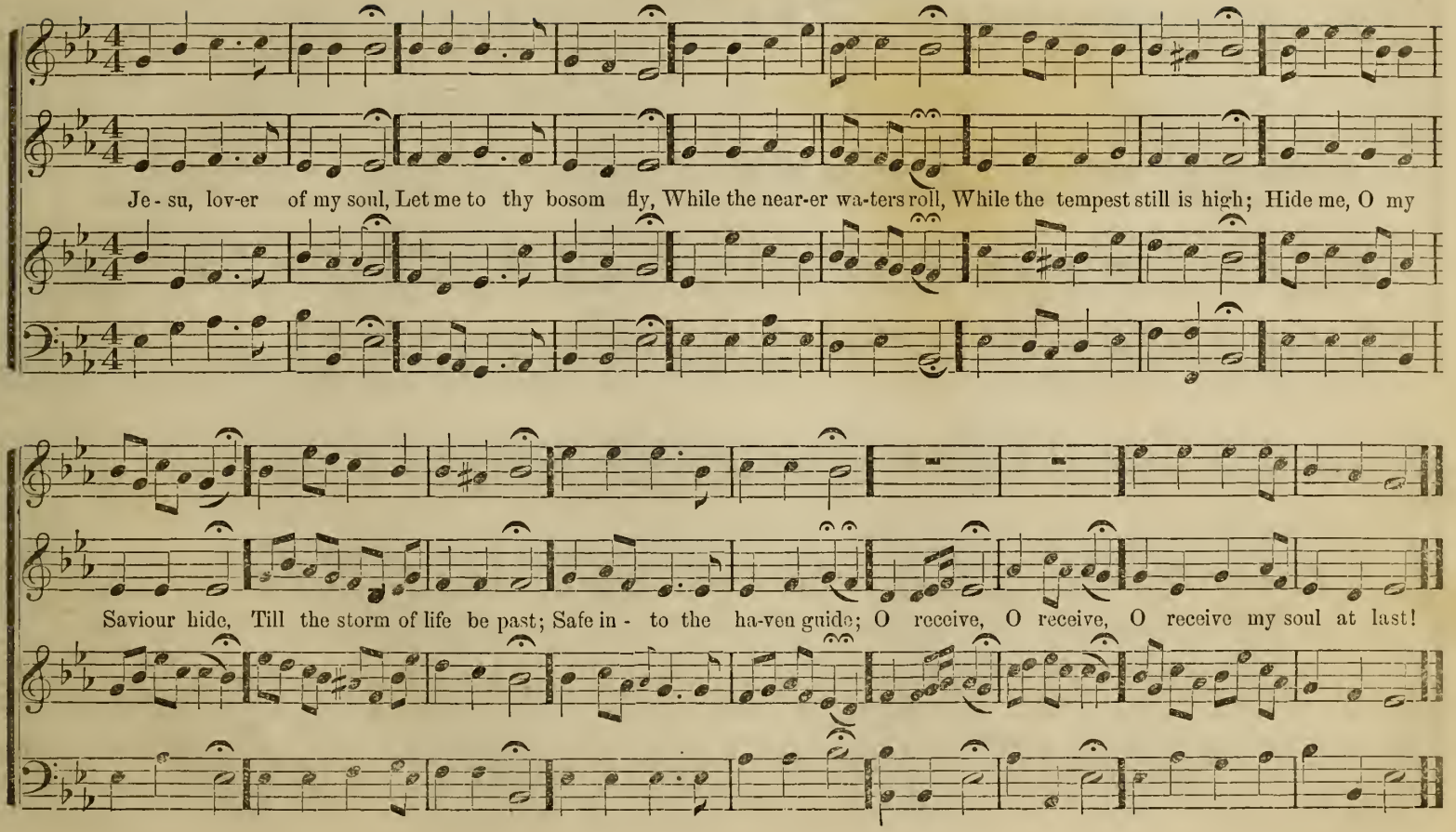

Repeat this stave to the third and fourth lines of each verse.
All partake the glo - rious bliss!
See how great a flame aspires, Kindled by a spark of grace!
Je - sus' love the na - tions fires, Sets the kingdoms on a blaze: To bring
fire on earth he came; Kindled in some hearts it is: O that all might catch the flame, All partake the glo - rious bliss!

Easter. (8 lines 7s.)

DR. WORGAN.

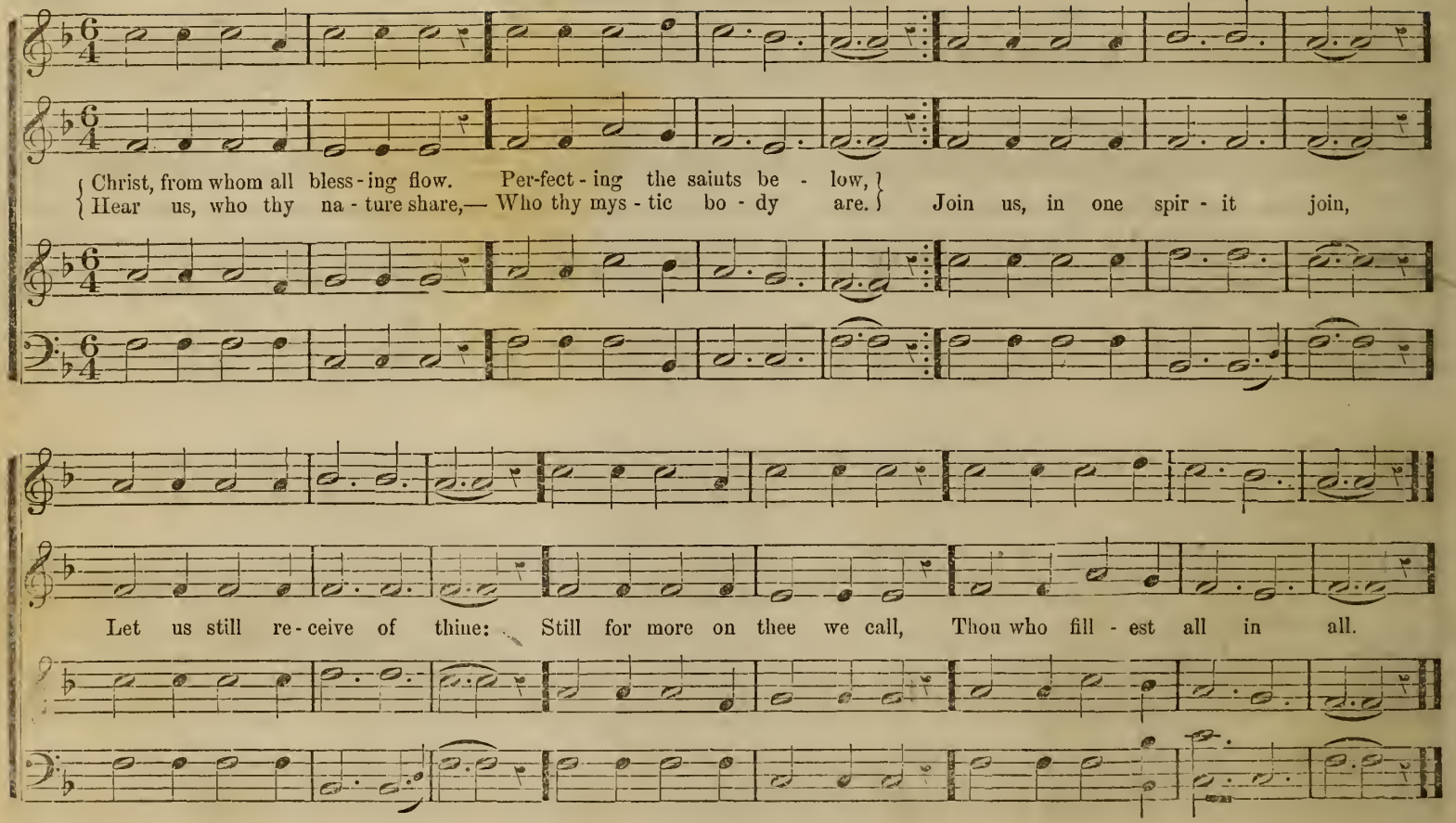

What are these array'd in white, Brighter than the noon-day sun? Foremost of the sons of light, Nearest the e - ter-nal throne?
These are they that bore the cross, No - bly for their Master stood; Sufferers in his righteous cause, Followers of the dy - ing God.

Hotham. (8 lines 7s.)

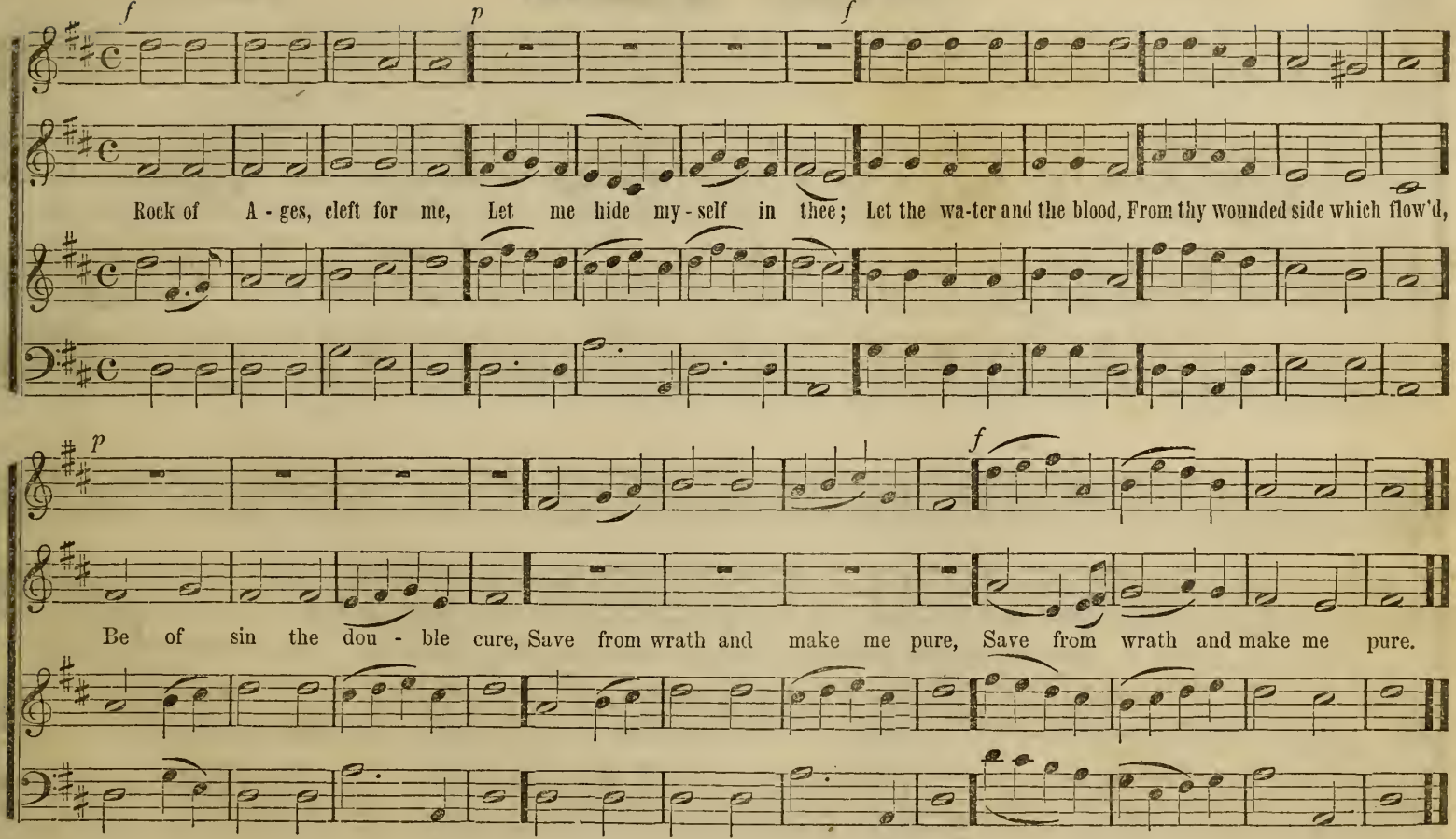

Je - su, lov-er of my soul, Let me to thy bosom fly, While the near-er wa-ters roll, While the tempest still is high; Hide me, O my
Saviour hide, Till the storm of life be past; Safe in - to the ha-ven guide; O receive, O receive, O receive my soul at last!

Martyn. (8 lines 7s.)

S. B. MARSH.

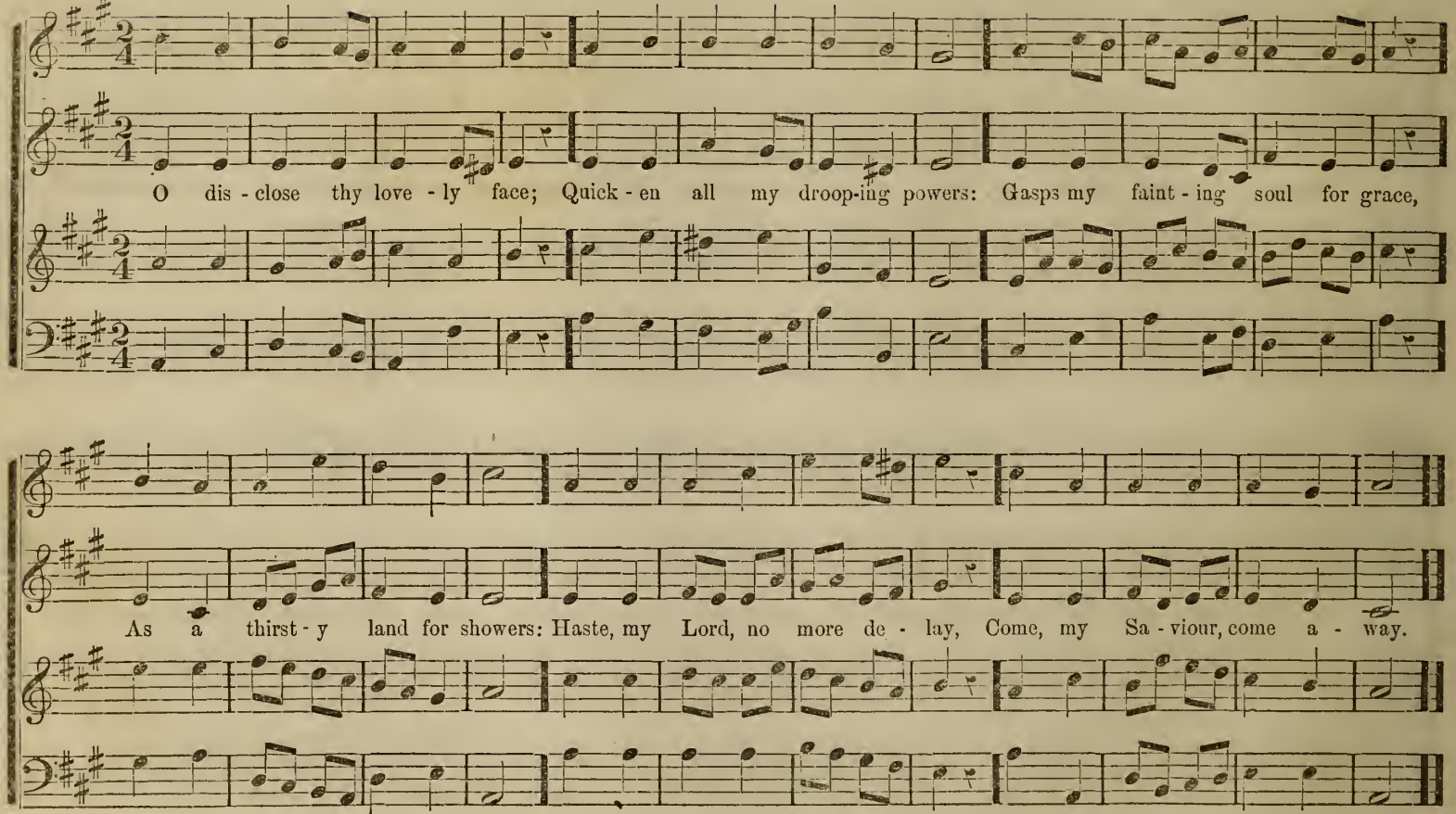

Christ, from whom all bless-ing flow. Per-fect-ing the saints be - low,
Hear us, who thy na-ture share,— Who thy mys-tic bo-dy are.
Join us, in one spir-it join,
Let us still re-ceive of thine: Still for more on thee we call, Thou who fill-est all in all.

Damascus. (6 lines 7s.)

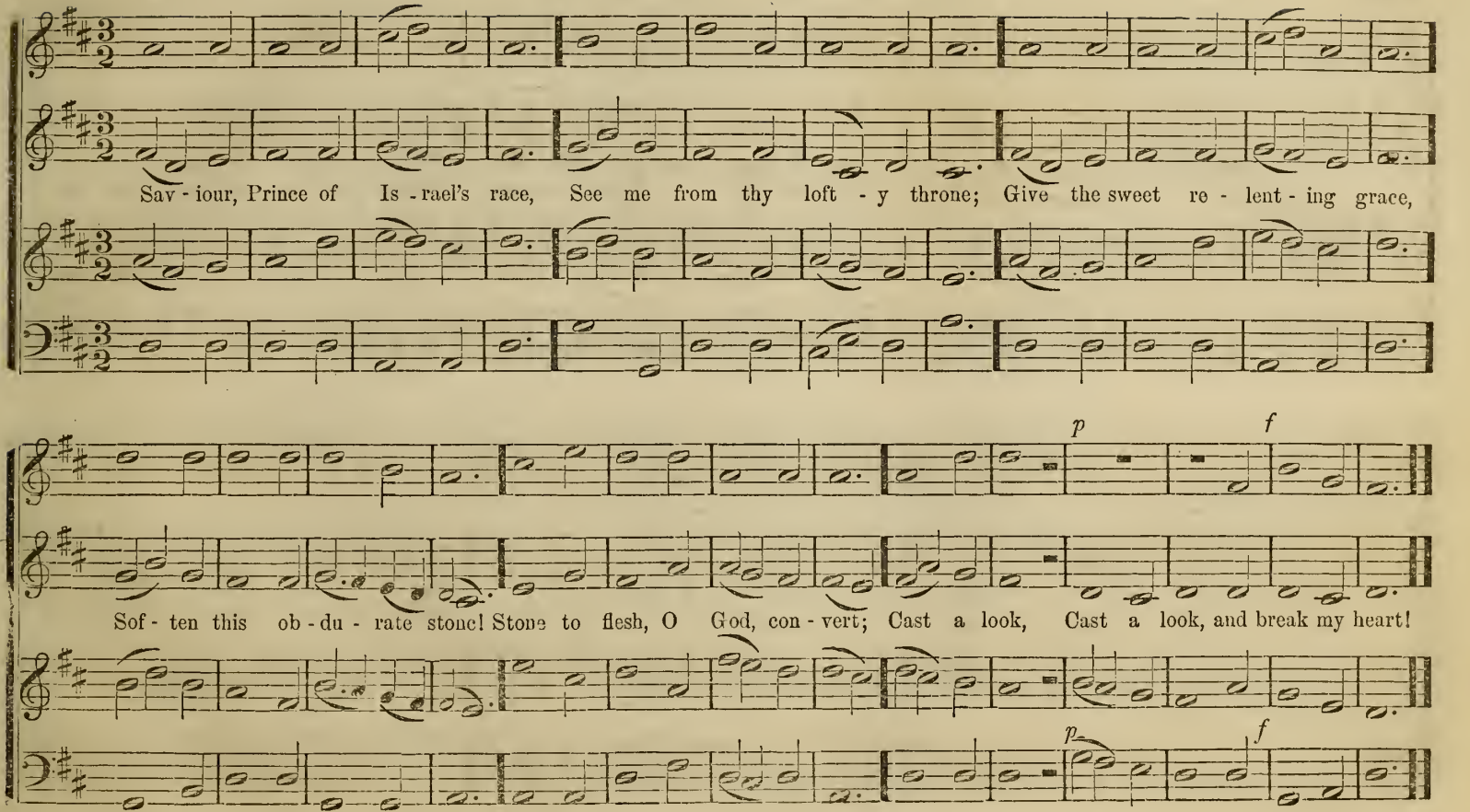

Rock of A - ges, cleft for me, Let me hide my - self in thee; Let the wa-ter and the blood, From thy wounded side which flow'd,
Be of sin the dou - ble cure, Save from wrath and make me pure, Save from wrath and make me pure.

Safety. (6 lines 7s.)

REV. J. WEST.

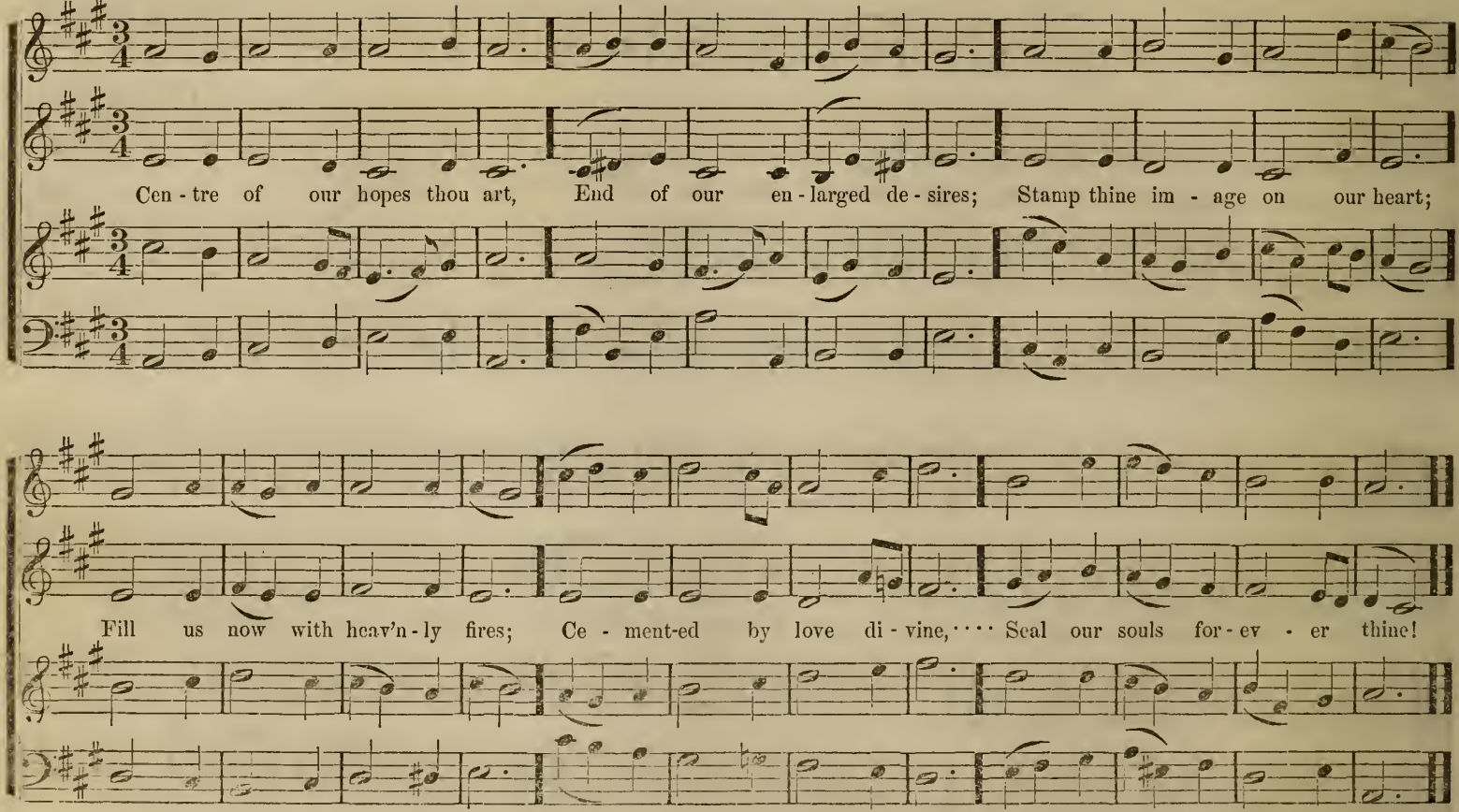

O dis - close thy love - ly face; Quick - en all my droop-ing powers: Gasps my faint - ing soul for grace,
As a thirst - y land for showers: Haste, my Lord, no more de - lay, Come, my Sa - viour, come a - way.

Wellspring. (6 lines 7s.)

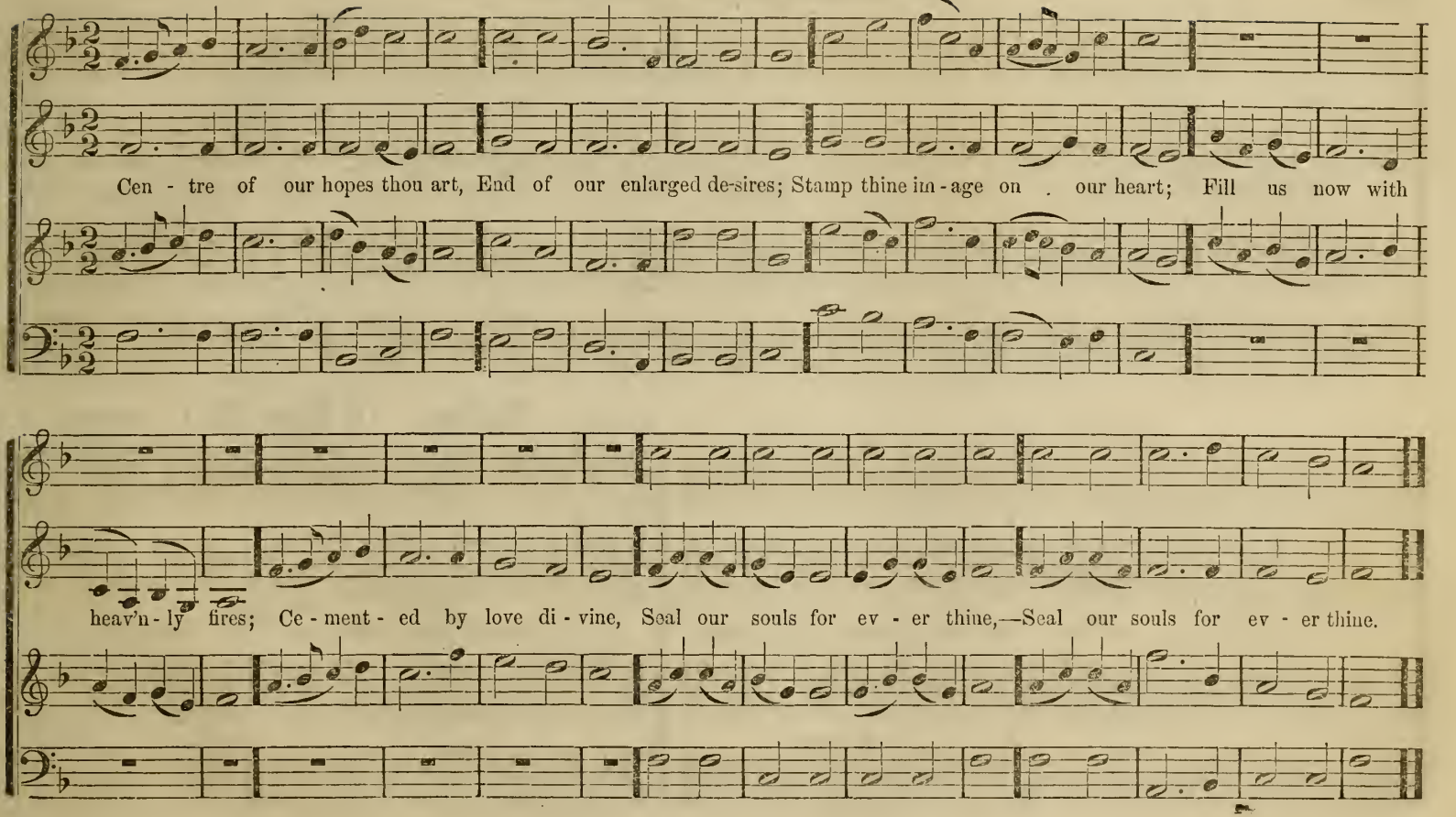

Sav - iour, Prince of Is - rael's race, See me from thy loft - y throne; Give the sweet re - lent - ing grace,
p
f
Sof - ten this ob - du - rate stone! Stone to flesh, O God, con - vert; Cast a look, Cast a look, and break my heart!
p
f

Ramsey. (6 lines 7s.)

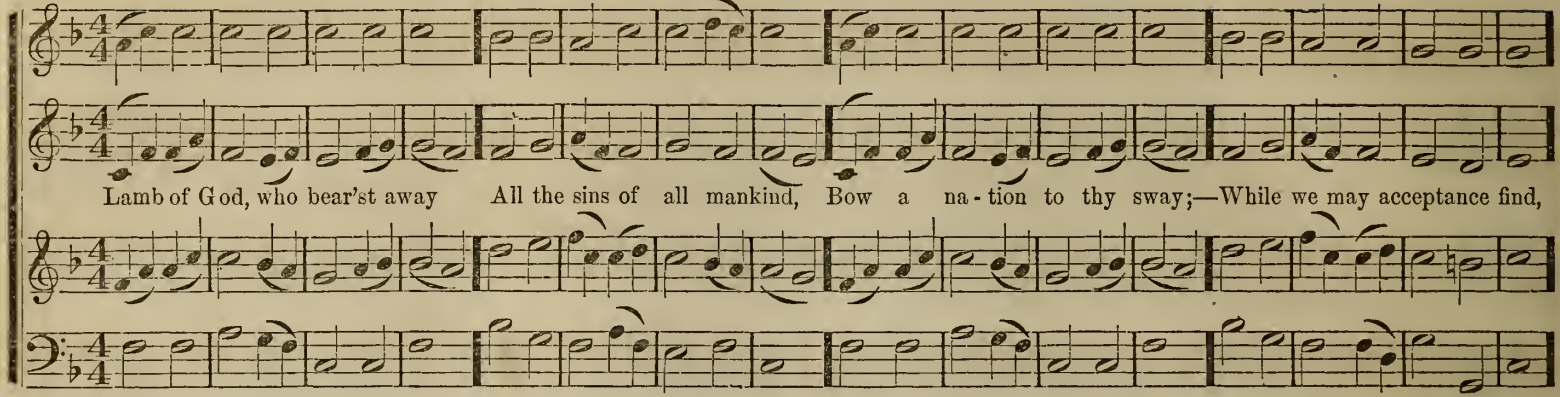
J. T. FRYE.


Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;
Fill us now with heav'n - ly fires; Ce - ment-ed by love di - vine, · · · · Seal our souls for - ev - er thine!

Marsden. 6 lines 7s.

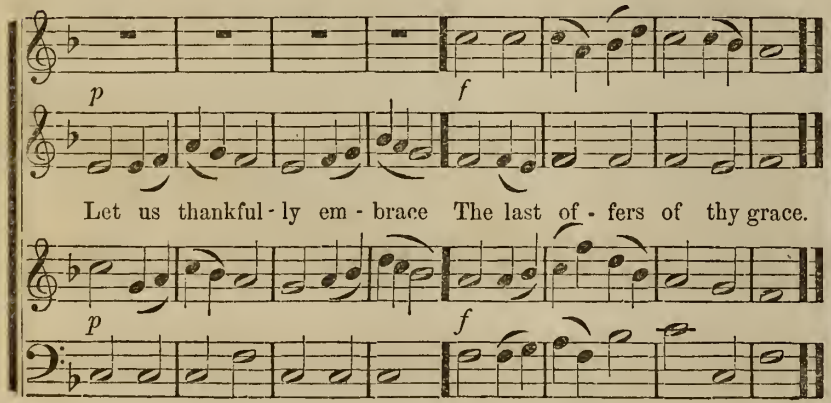

Cen - tre of our hopes thou art, End of our enlarged de-sires; Stamp thine im - age on . our heart; Fill us now with
heav'n - ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine,—Seal our souls for ev - er thine.

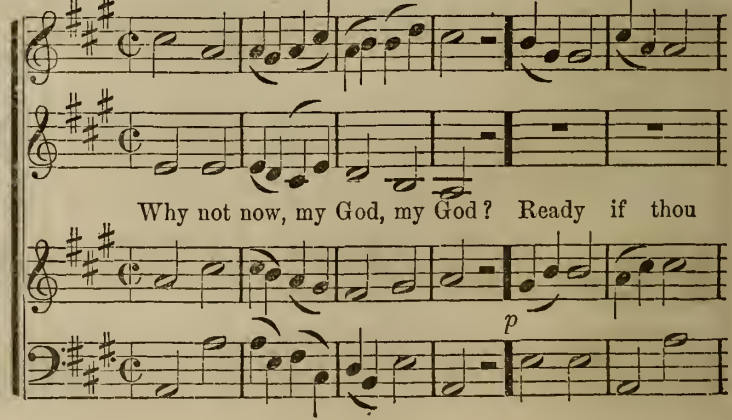
Linton Green. (6 lines 7s.)

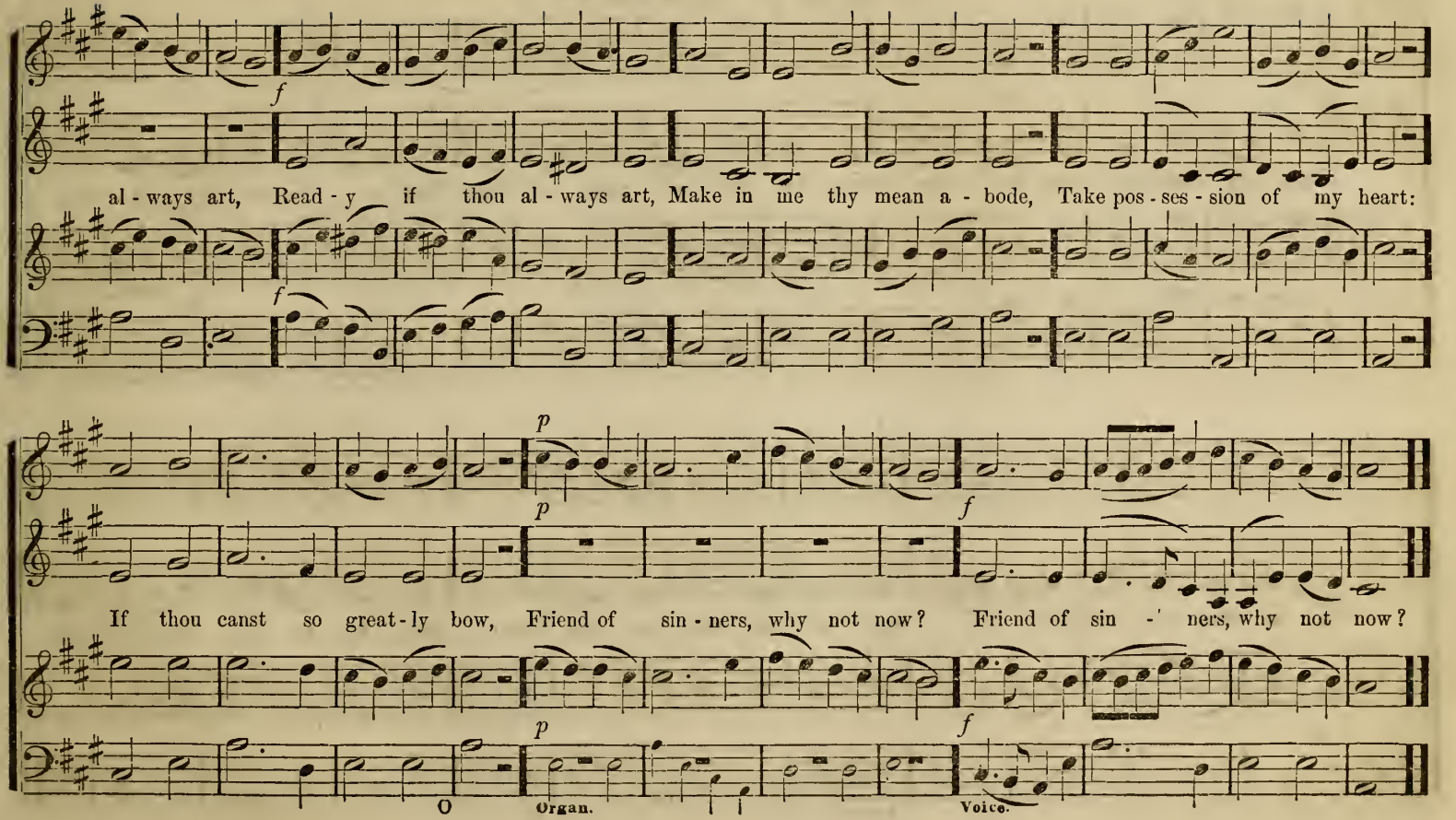


HYMN 411.

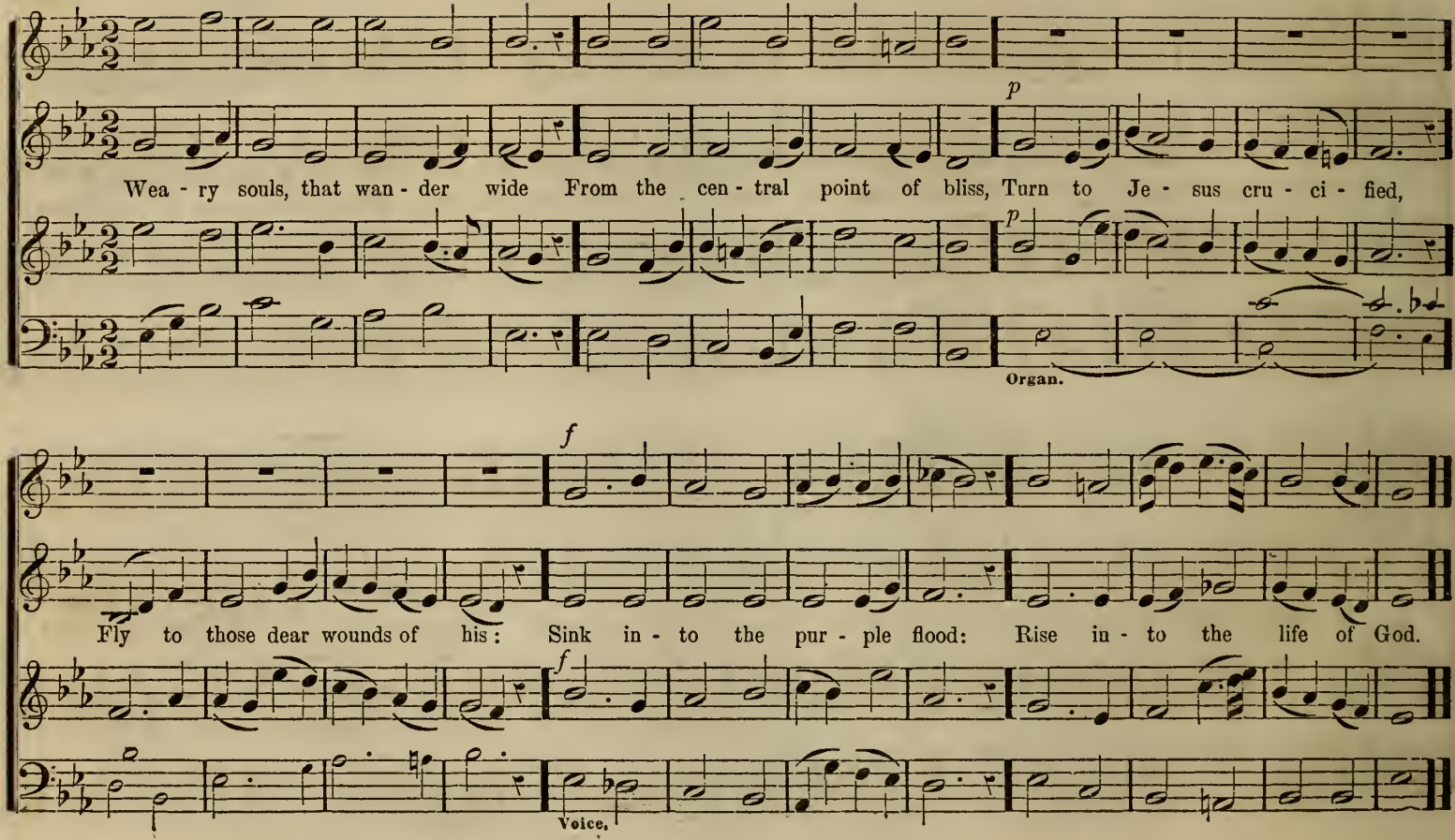
Eglon. (6 lines 7s.) MORETON.



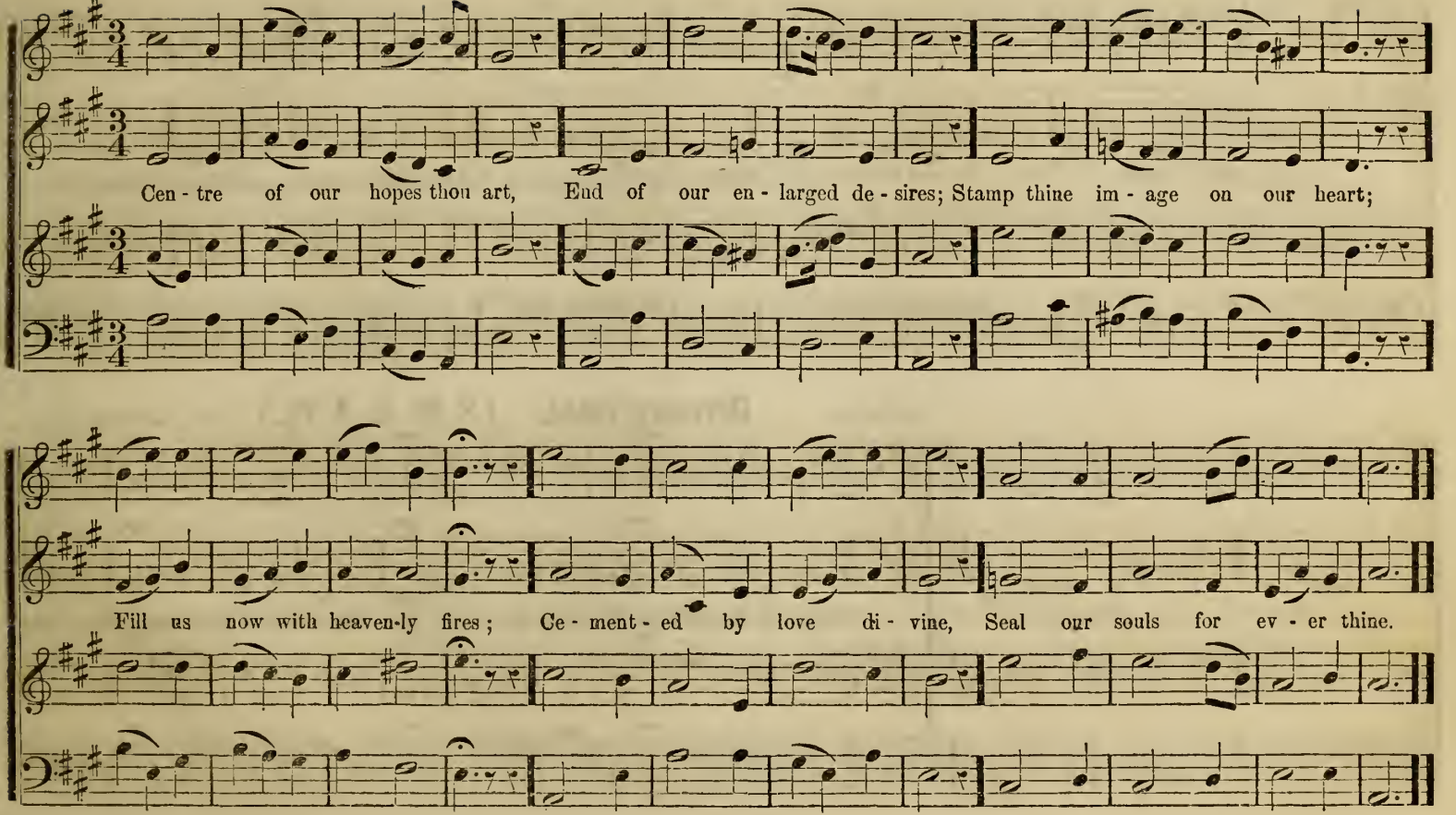



f
al - ways art, Read - y if thou al - ways art, Make in me thy mean a - bode, Take pos - ses - sion of my heart:
f
p
p
f
If thou canst so great - ly bow, Friend of sin - ners, why not now? Friend of sin - ners, why not now?
p
f
O
Organ.
Voice.

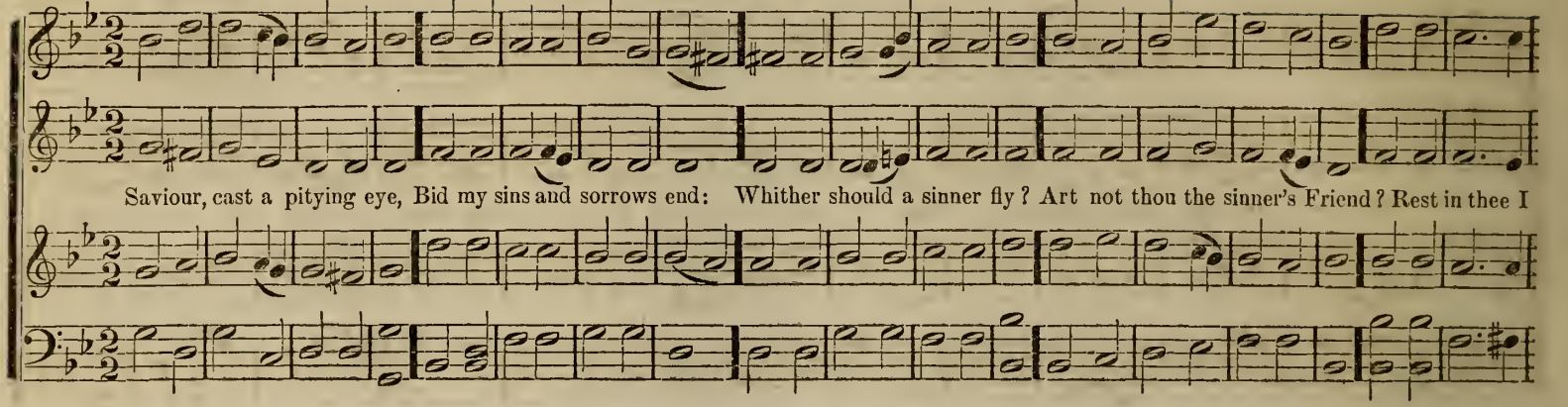
Venice. (6 lines 7s.)


p
Wea - ry souls, that wan - der wide From the cen - tral point of bliss, Turn to Je - sus cru - ci - fied,
p
Organ.
f
Fly to those dear wounds of his: Sink in - to the pur - ple flood: Rise in - to the life of God.
f
Voice.

Watson. (6 lines 7s.)


Cen - tre of our hopes thou art, End of our en - larged de - sires; Stamp thine im - age on our heart;
Fill us now with heaven-ly fires; Ce - ment - ed by love di - vine, Seal our souls for ev - er thine.

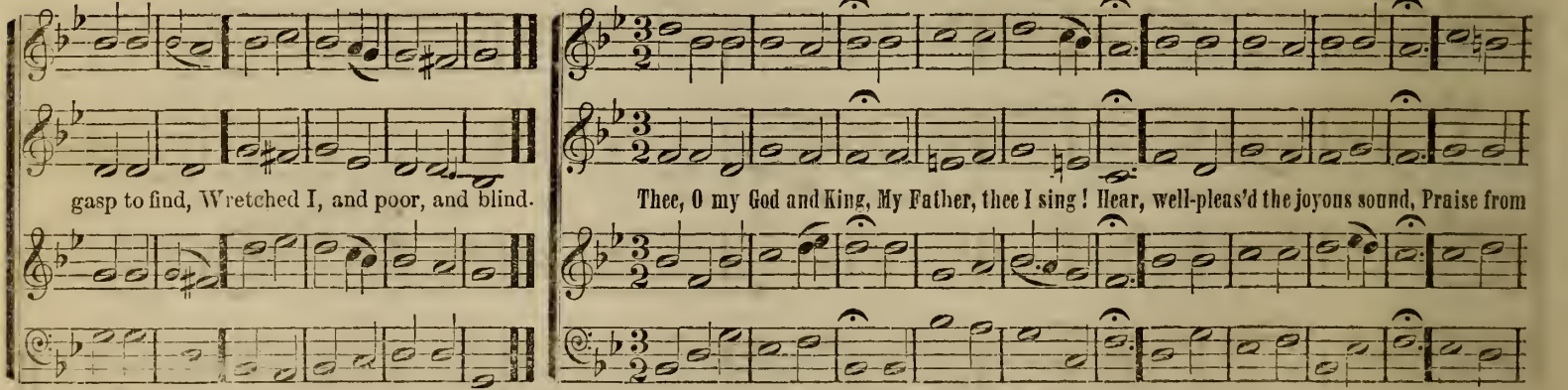
Mount Calvary. (6 lines 7s.)

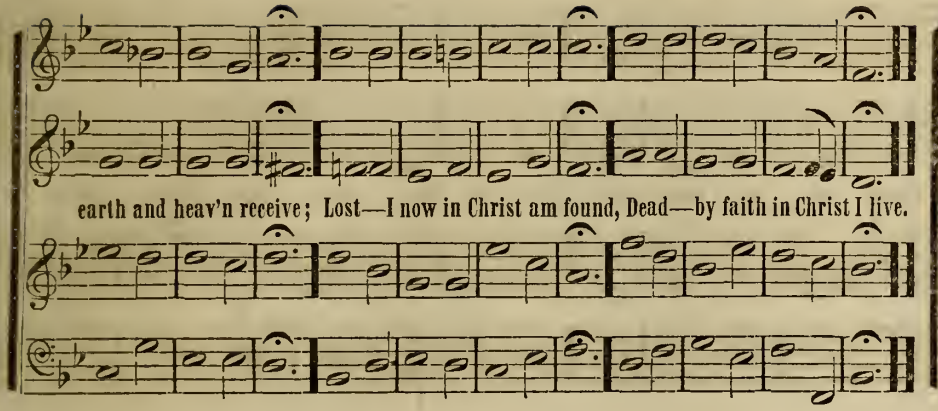

Saviour, cast a pitying eye, Bid my sins and sorrows end: Whither should a sinner fly? Art not thou the sinner's Friend? Rest in thee I

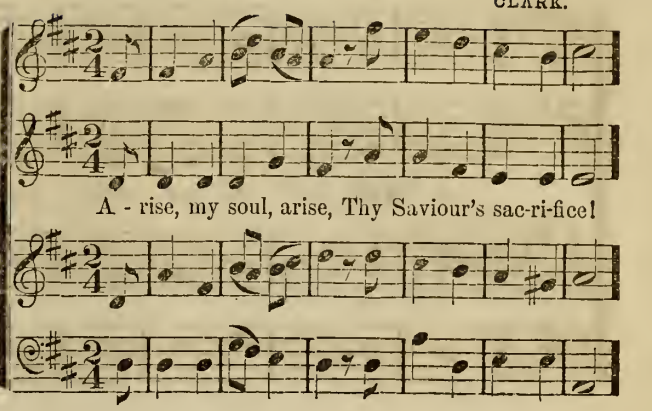
HYMN 191.

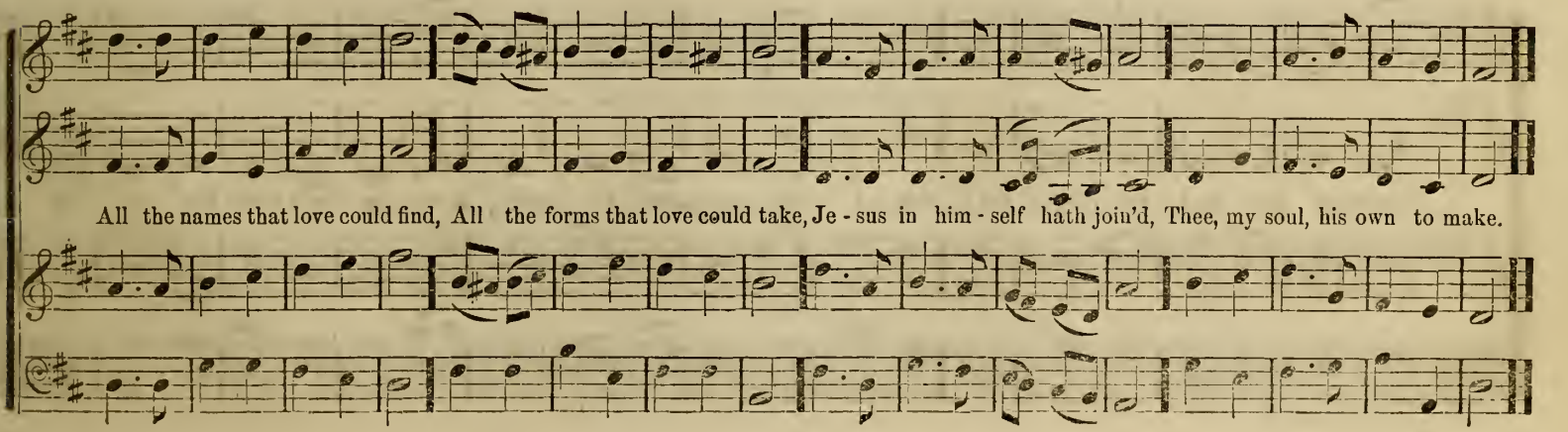
Birmingham. (2 6s & 4 7s.)

C. J. LATROBE, 1820.

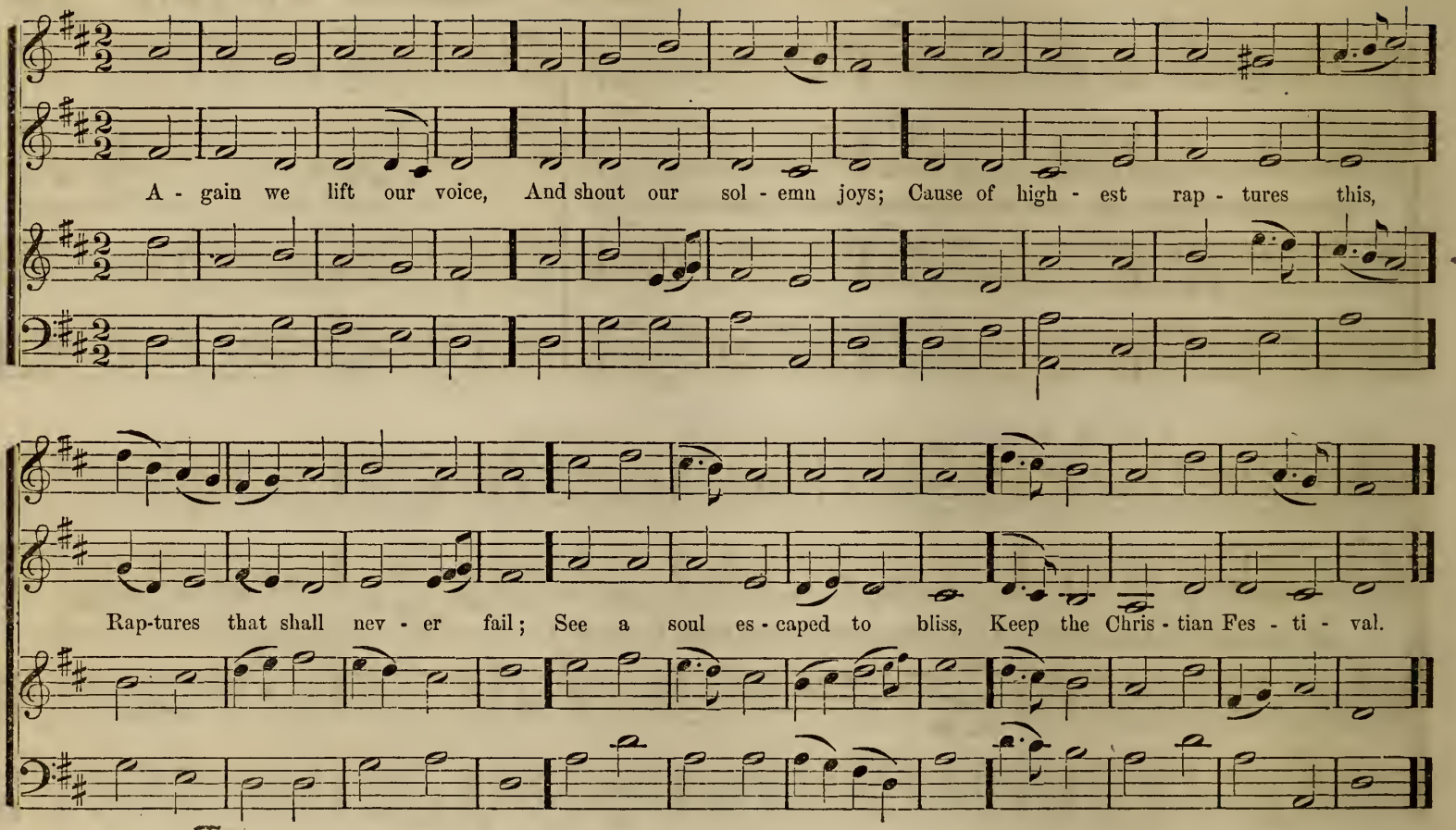

gasp to find, Wretched I, and poor, and blind.
Thee, O my God and King, My Father, thee I sing! Hear, well-pleas'd the joyous sound, Praise from


earth and heav'n receive; Lost—I now in Christ am found, Dead—by faith in Christ I live.

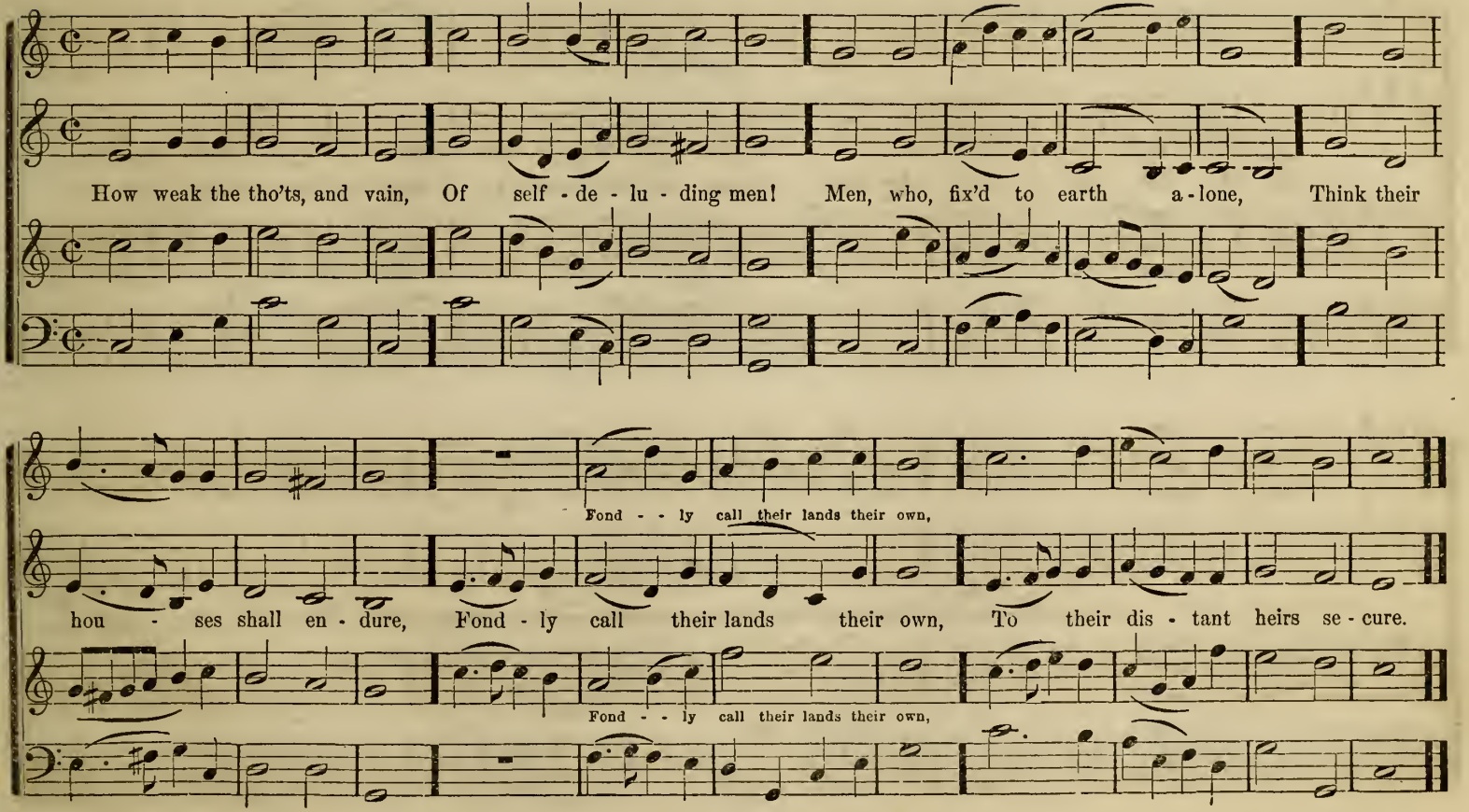

A - rise, my soul, arise, Thy Saviour's sac-ri-fice!


All the names that love could find, All the forms that love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make.

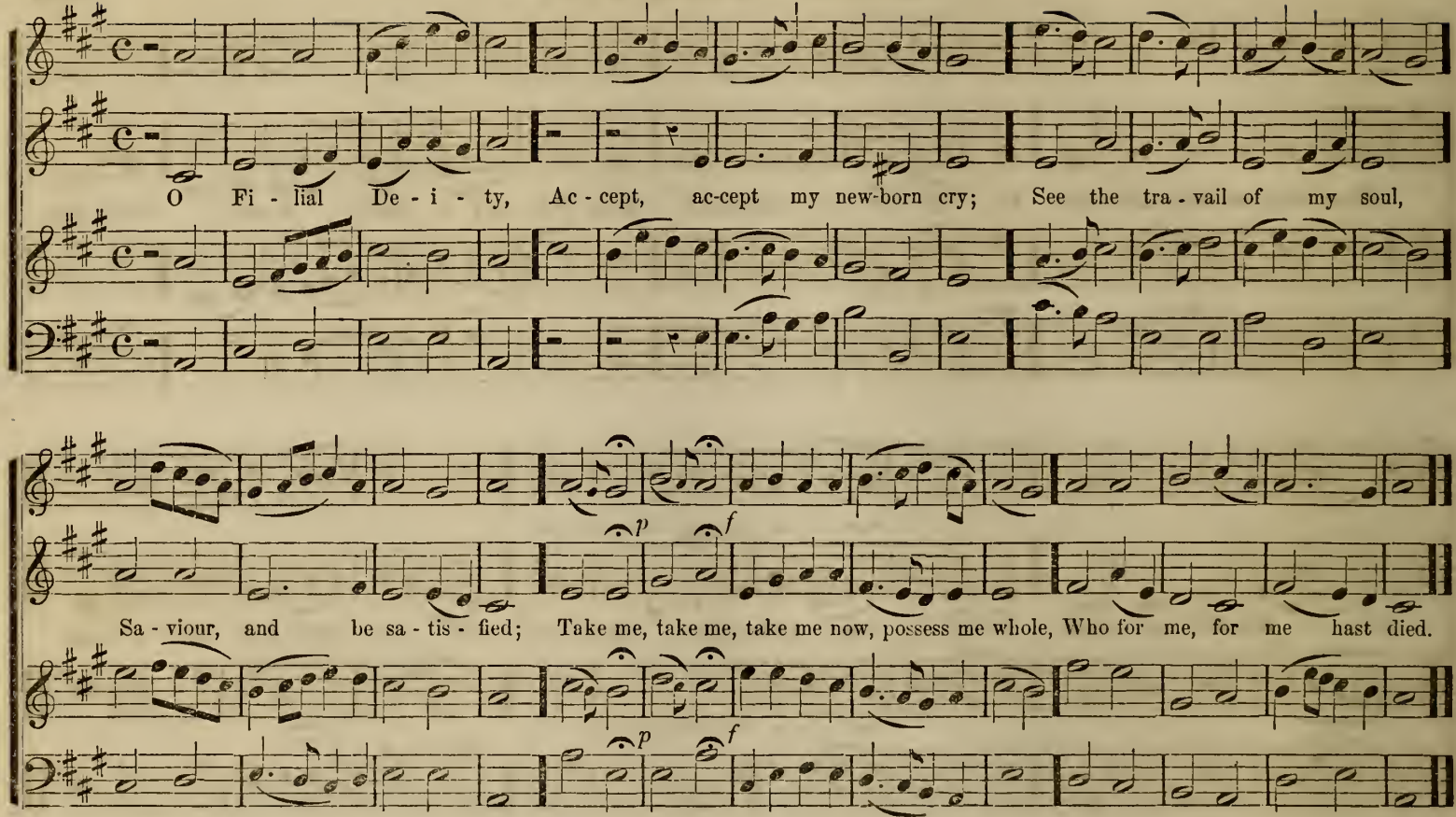
Irene. (2 6s & 4 7s.)


A - gain we lift our voice, And shout our sol - emn joys; Cause of high - est rap - tures this,
Rap-tures that shall nev - er fail; See a soul es - caped to bliss, Keep the Chris - tian Fes - ti - val.

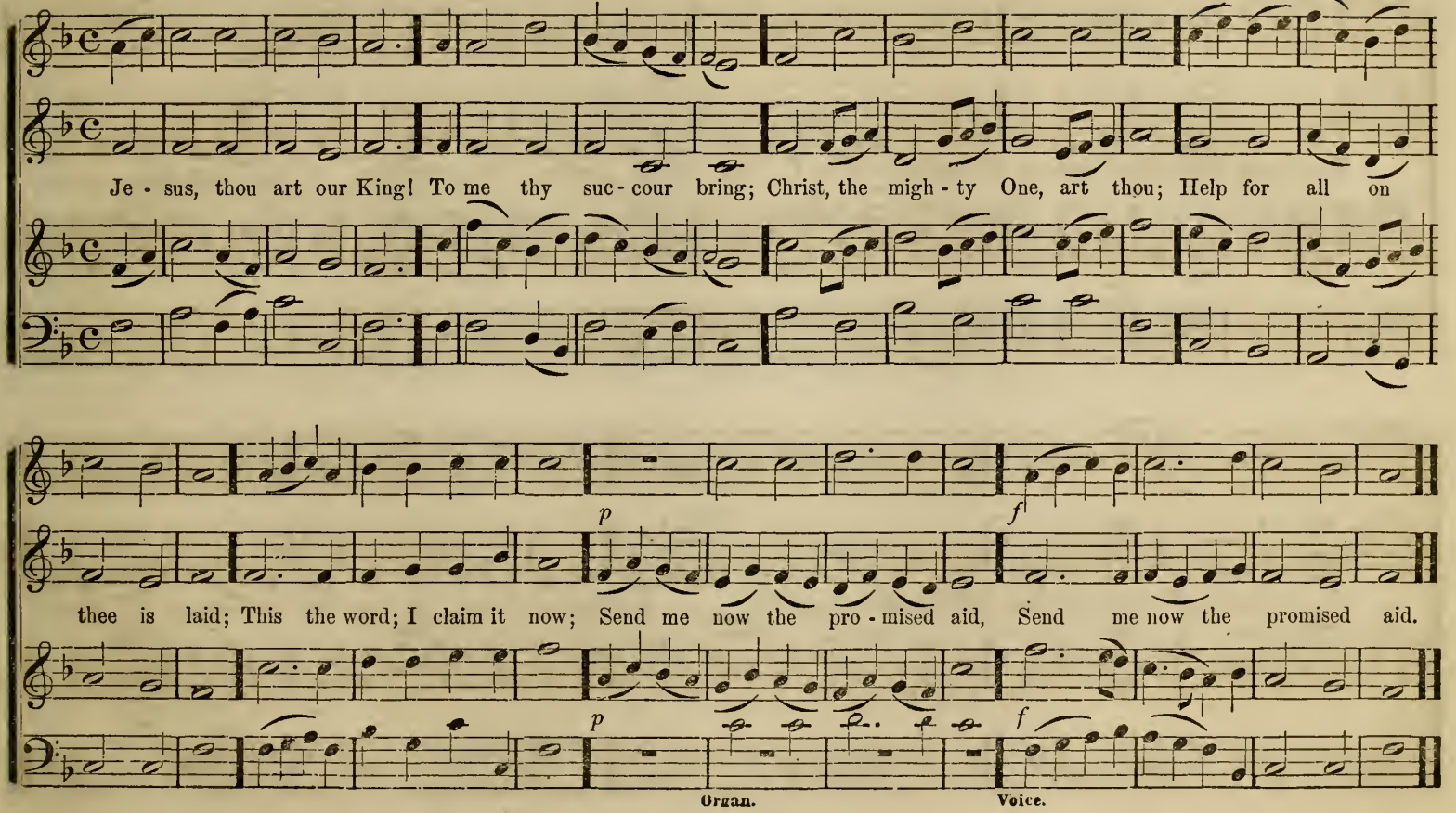
Howell. (2 6s & 4 7s.)

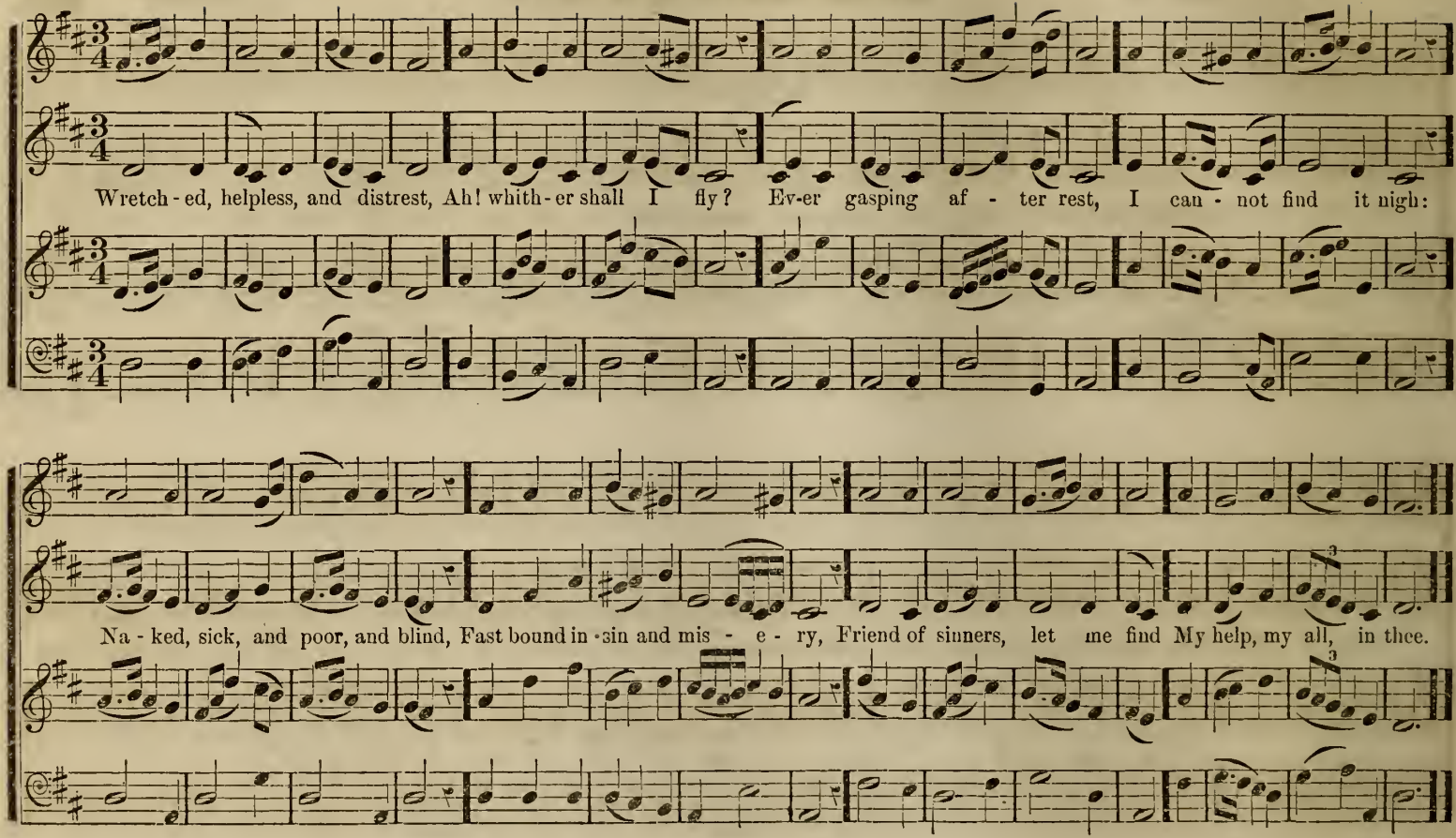

How weak the tho'ts, and vain, Of self - de - lu - ding men! Men, who, fix'd to earth a - lone, Think their
Fond - - ly call their lands their own,
hou - ses shall en - dure, Fond - ly call their lands their own, To their dis - tant heirs se - cure.
Fond - - ly call their lands their own,

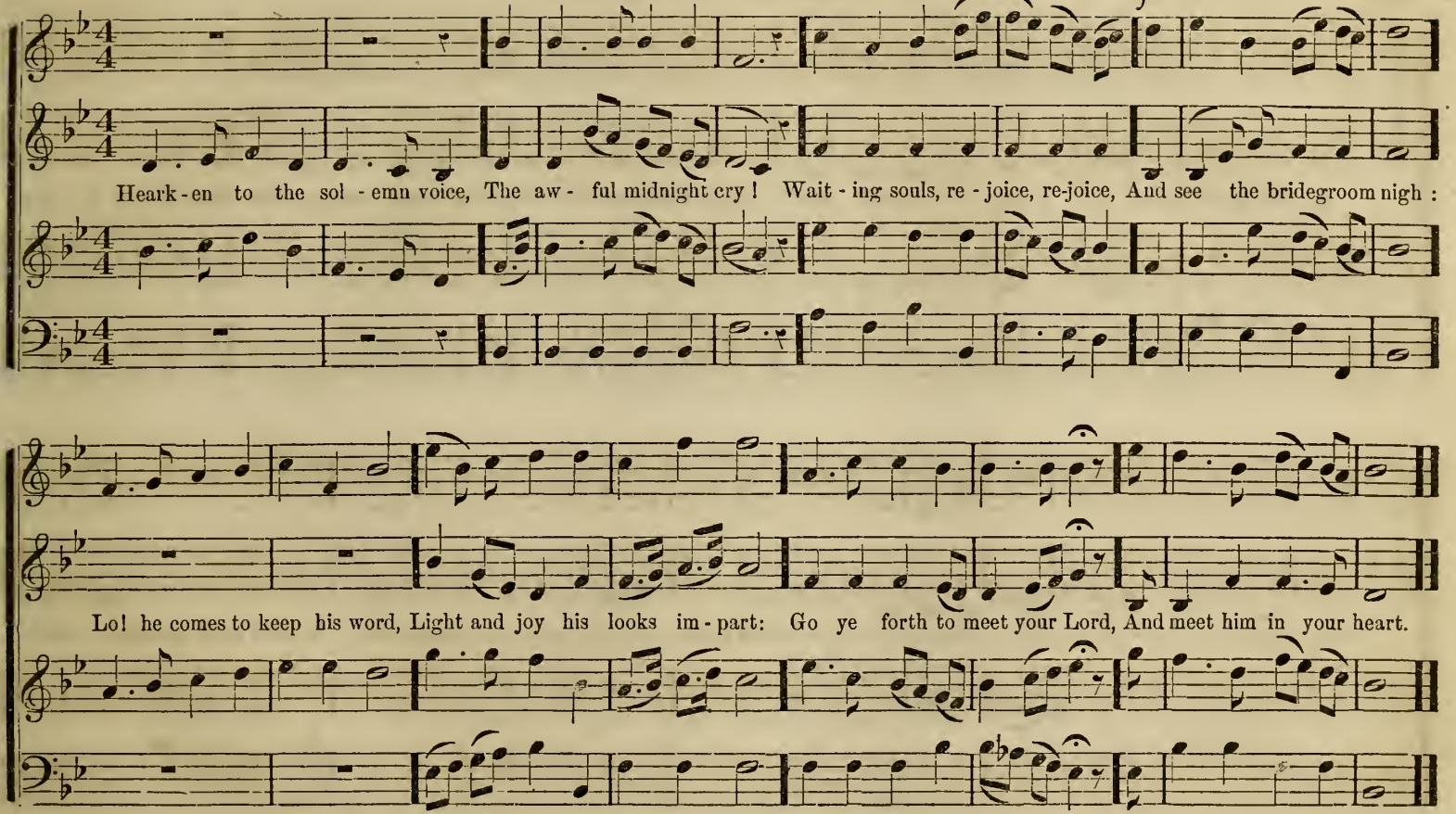
Dedication. (2 6s & 4 7s.)


O Fi - lial De - i - ty, Ac - cept, ac-cept my new-born cry; See the tra - vail of my soul,
p
f
Sa - viour, and be sa - tis - fied; Take me, take me, take me now, possess me whole, Who for me, for me hast died.

Eccles. (2 6s & 4 7s.)

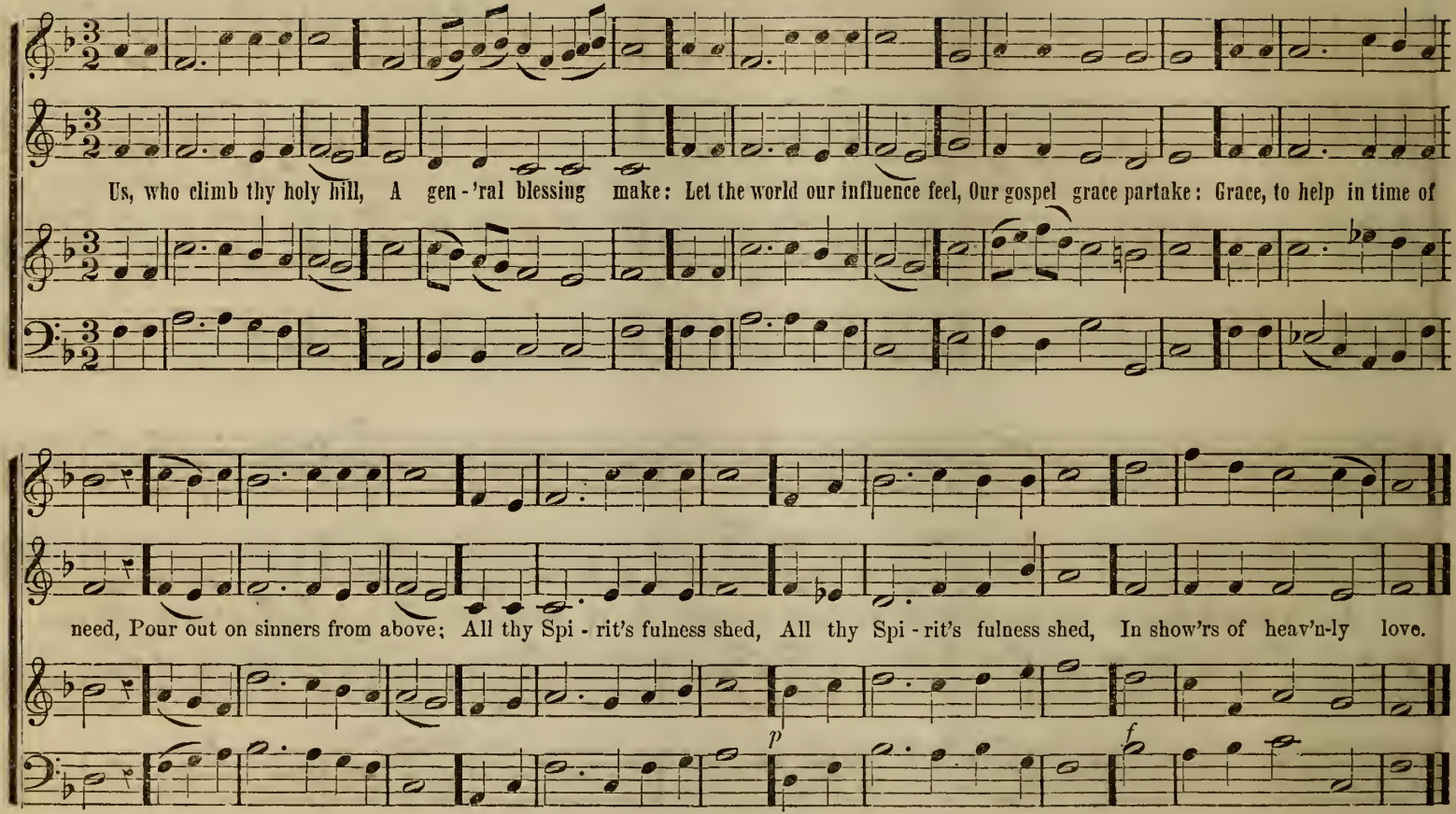

Je - sus, thou art our King! To me thy suc - cour bring; Christ, the migh - ty One, art thou; Help for all on
p
f
thee is laid; This the word; I claim it now; Send me now the pro - mised aid, Send me now the promised aid.
p
f
Organ.
Voice.


Wretch - ed, helpless, and distrest, Ah! whith - er shall I fly? Ev-er gasping af - ter rest, I can - not find it nigh:
Na - ked, sick, and poor, and blind, Fast bound in sin and mis - e - ry, Friend of sinners, let me find My help, my all, in thee.

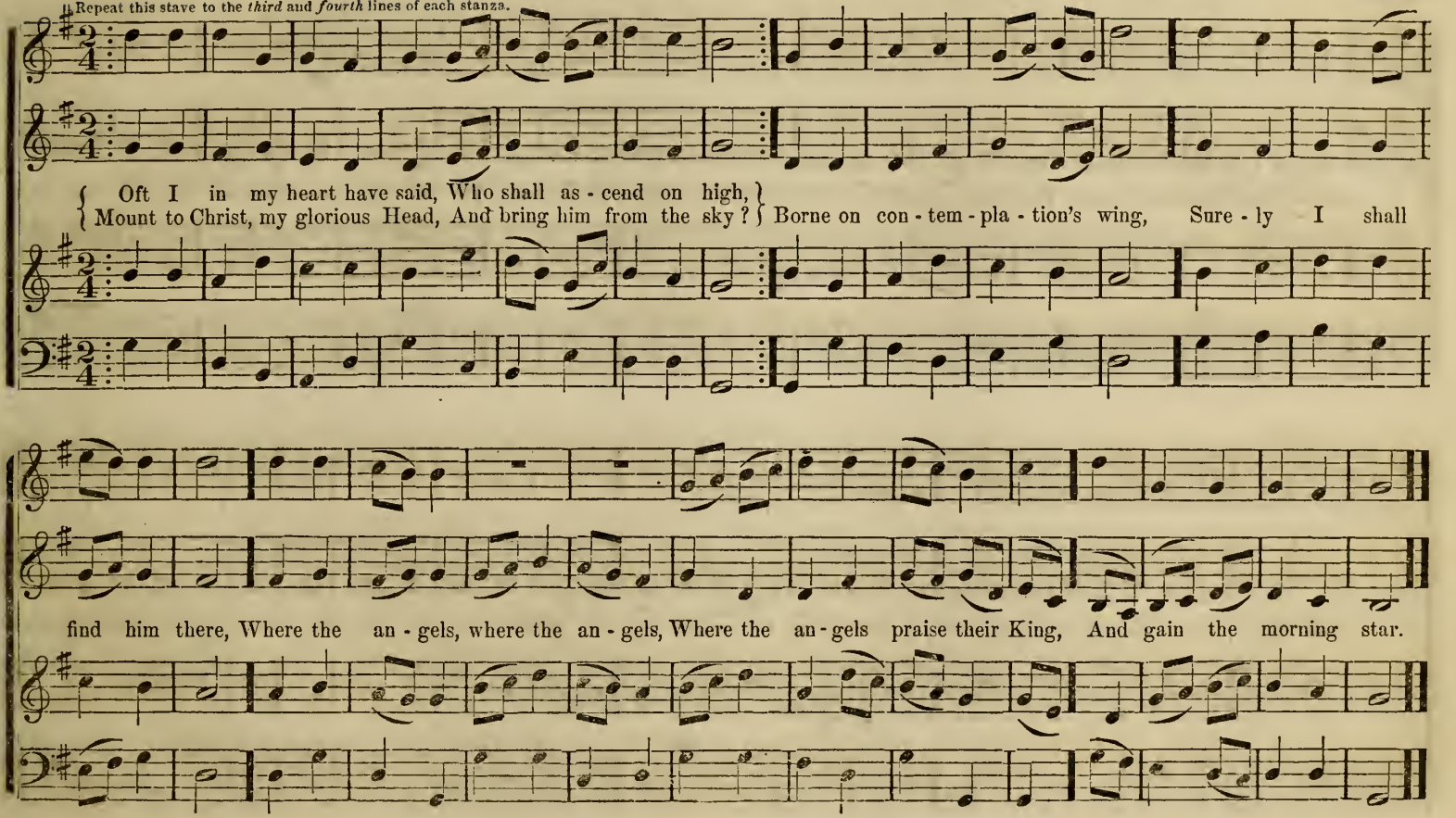

f
Heark-en to the sol-emn voice, The aw-ful midnight cry! Wait-ing souls, re-joice, re-joice, And see the bridegroom nigh:
Lo! he comes to keep his word, Light and joy his looks im-part: Go ye forth to meet your Lord, And meet him in your heart.

Asylum. (7s & 6s.)

T. CLARK.

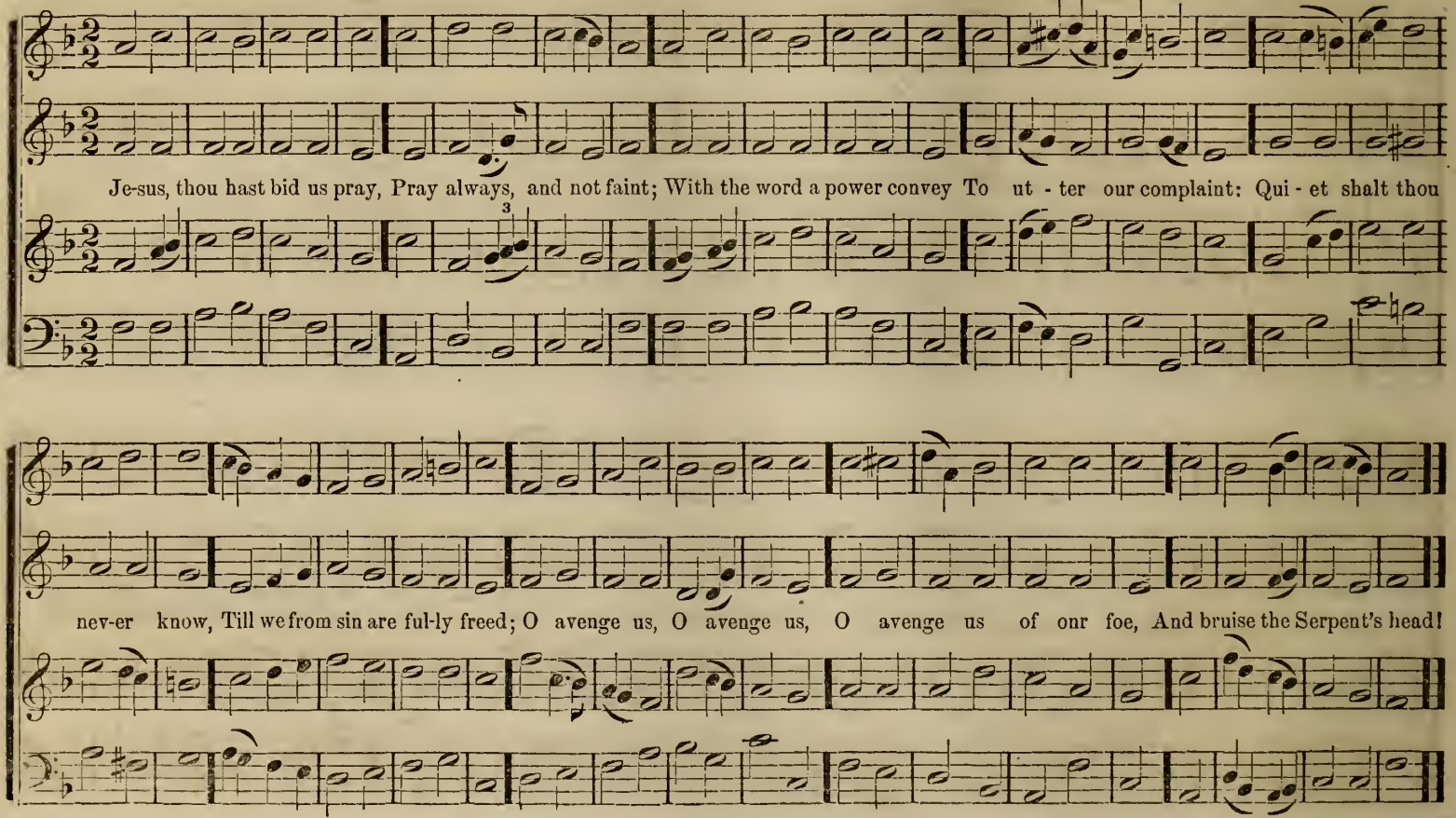

Us, who climb thy holy hill, A gen - 'ral blessing make: Let the world our influence feel, Our gospel grace partake: Grace, to help in time of
need, Pour out on sinners from above; All thy Spi - rit's fulness shed, All thy Spi - rit's fulness shed, In show'rs of heav'n-ly love.
p
f

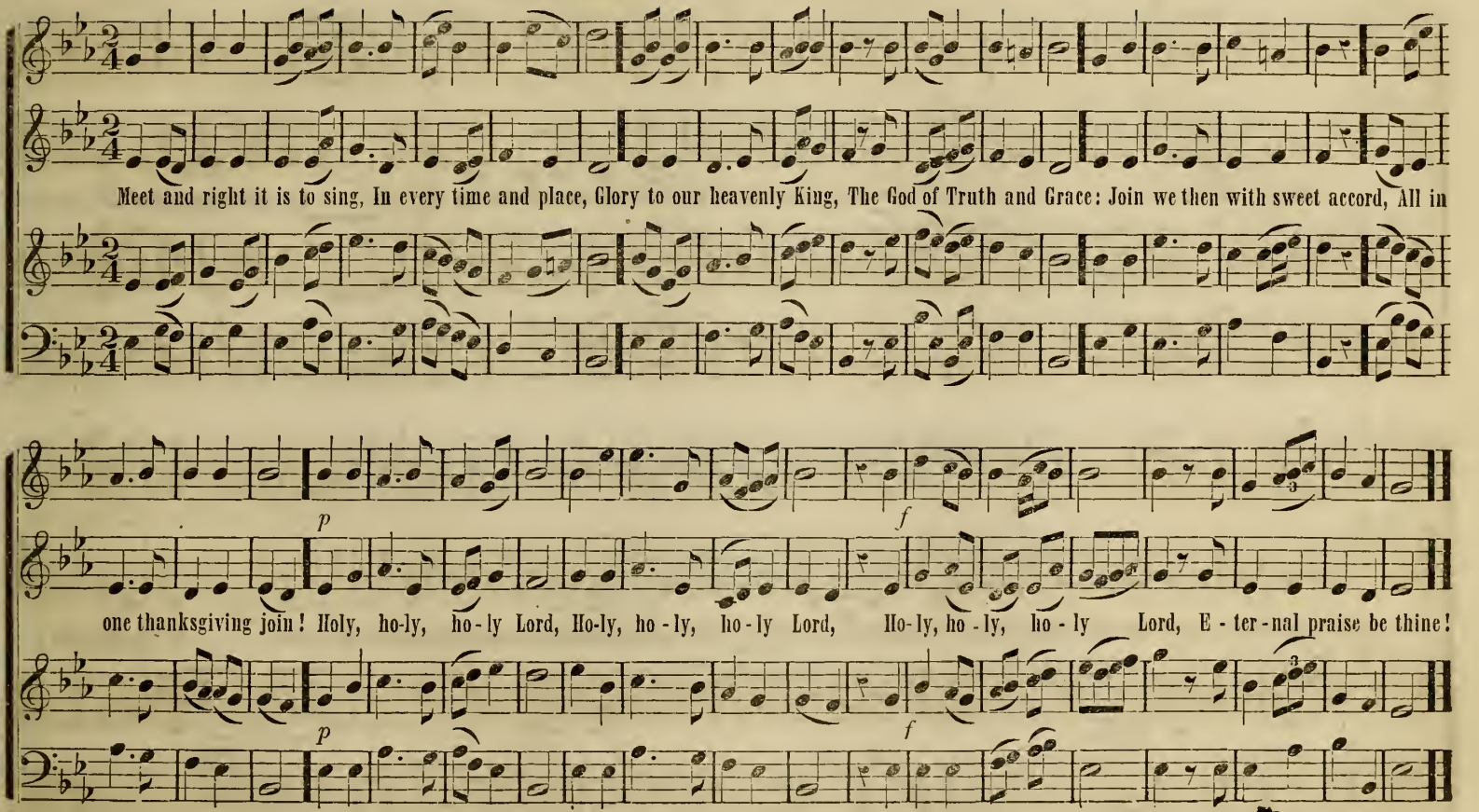
Repeat this stave to the *third* and *fourth* lines of each stanza.


Oft I in my heart have said, Who shall as - cend on high,
Mount to Christ, my glorious Head, And bring him from the sky?
Borne on con - tem - pla - tion's wing, Sure - ly I shall
find him there, Where the an - gels, where the an - gels, Where the an - gels praise their King, And gain the morning star.

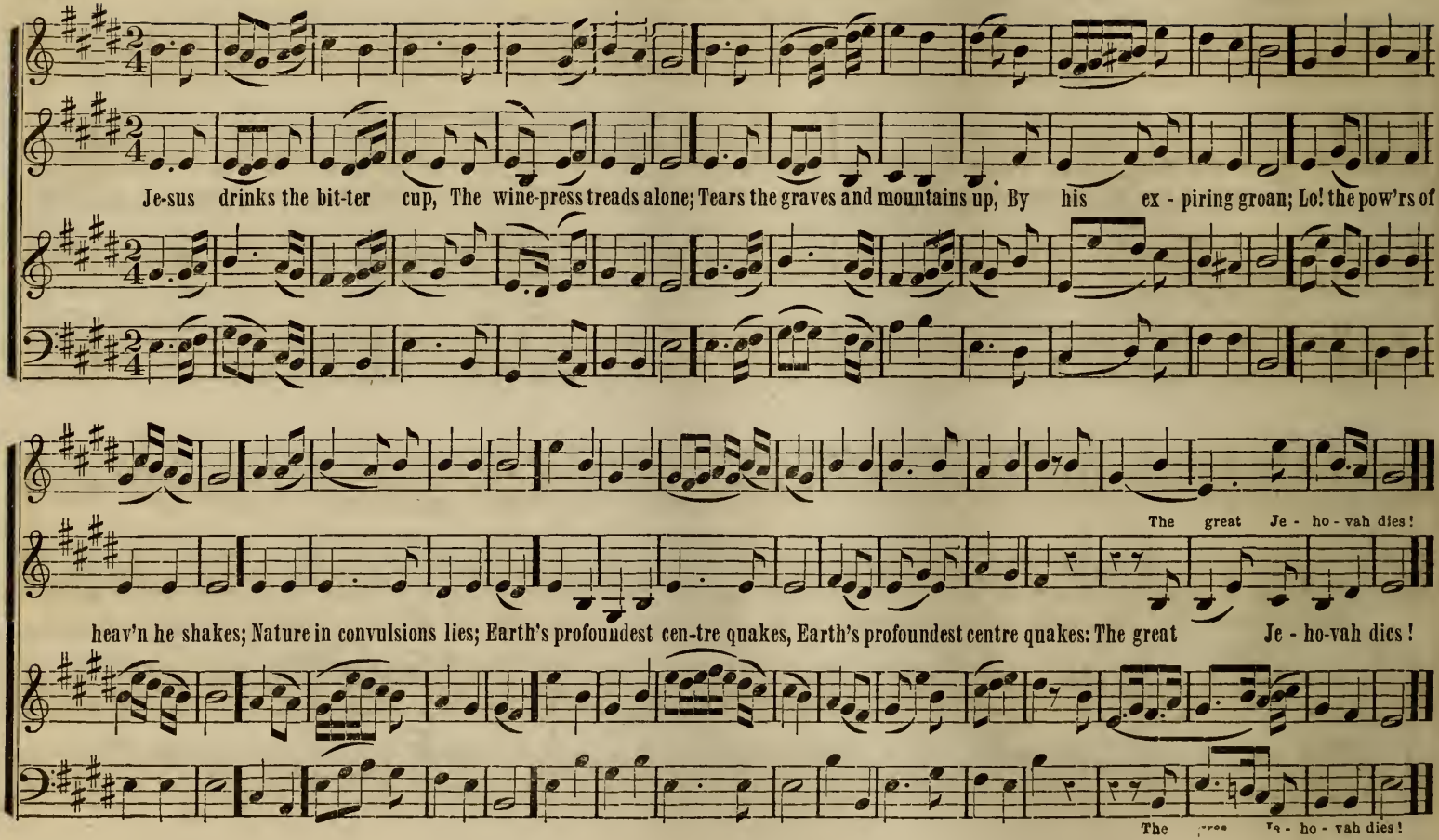
Woodhouse Grove. (8 lines 7s & 6s & 1 8.)

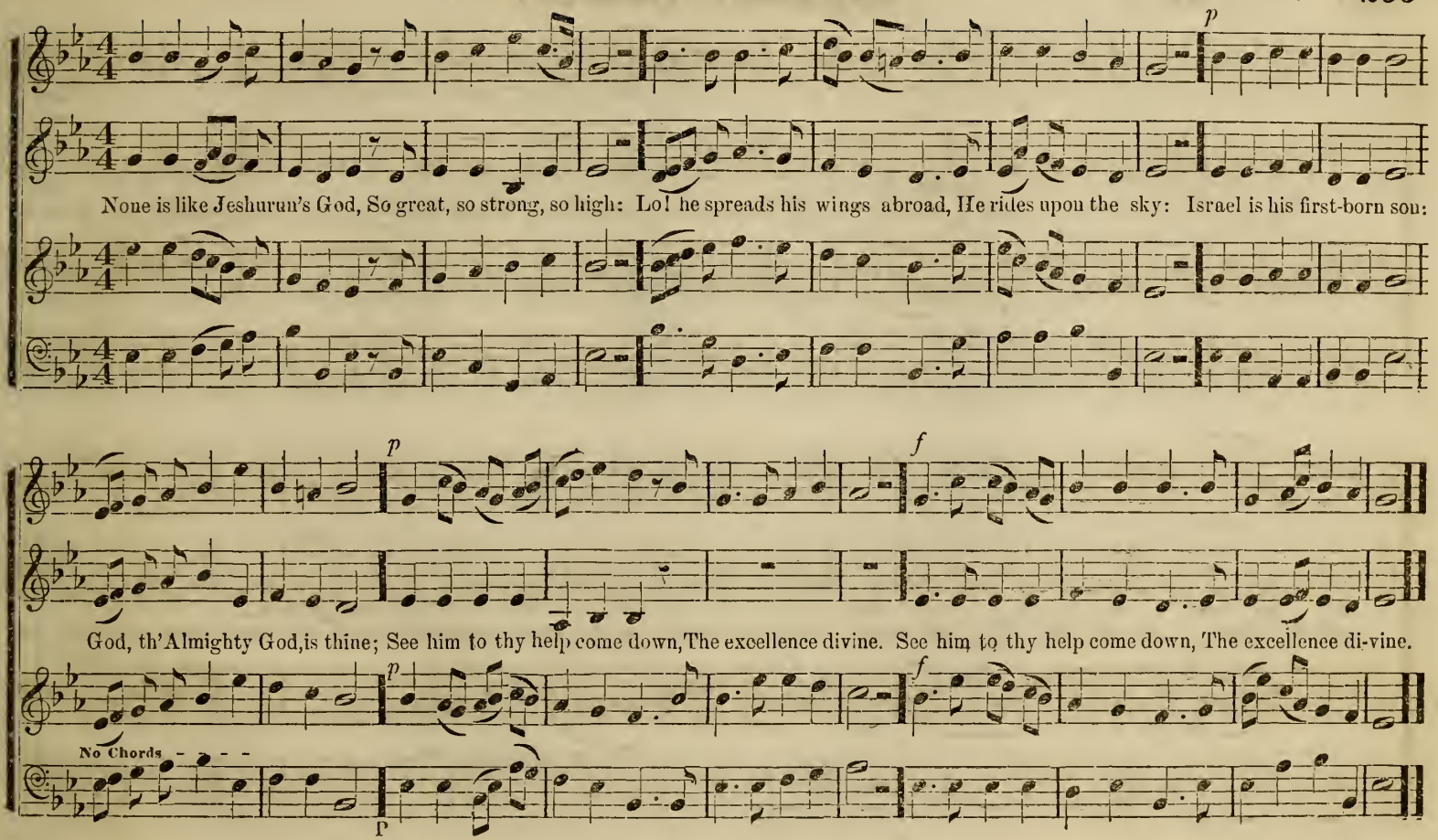
WEBBE.


Je-sus, thou hast bid us pray, Pray always, and not faint; With the word a power convey To ut - ter our complaint: Qui - et shalt thou
nev-er know, Till we from sin are ful-ly freed; O avenge us, O avenge us, O avenge us of our foe, And bruise the Serpent's head!

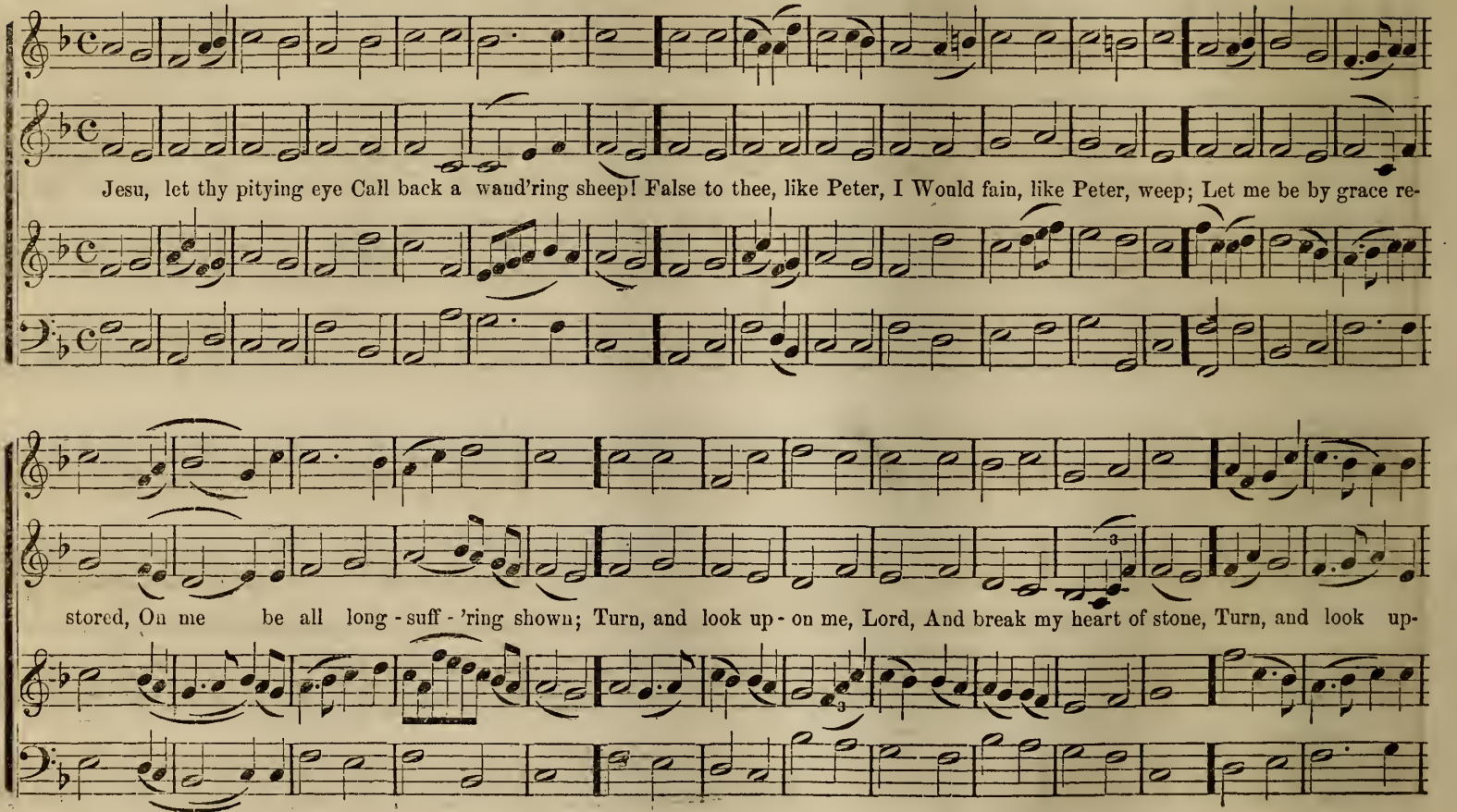

Meet and right it is to sing, In every time and place, Glory to our heavenly King, The God of Truth and Grace: Join we then with sweet accord, All in
p
f
one thanksgiving join! Holy, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, Ho-ly, ho-ly, ho-ly Lord, E-ter-nal praise be thine!
p
f

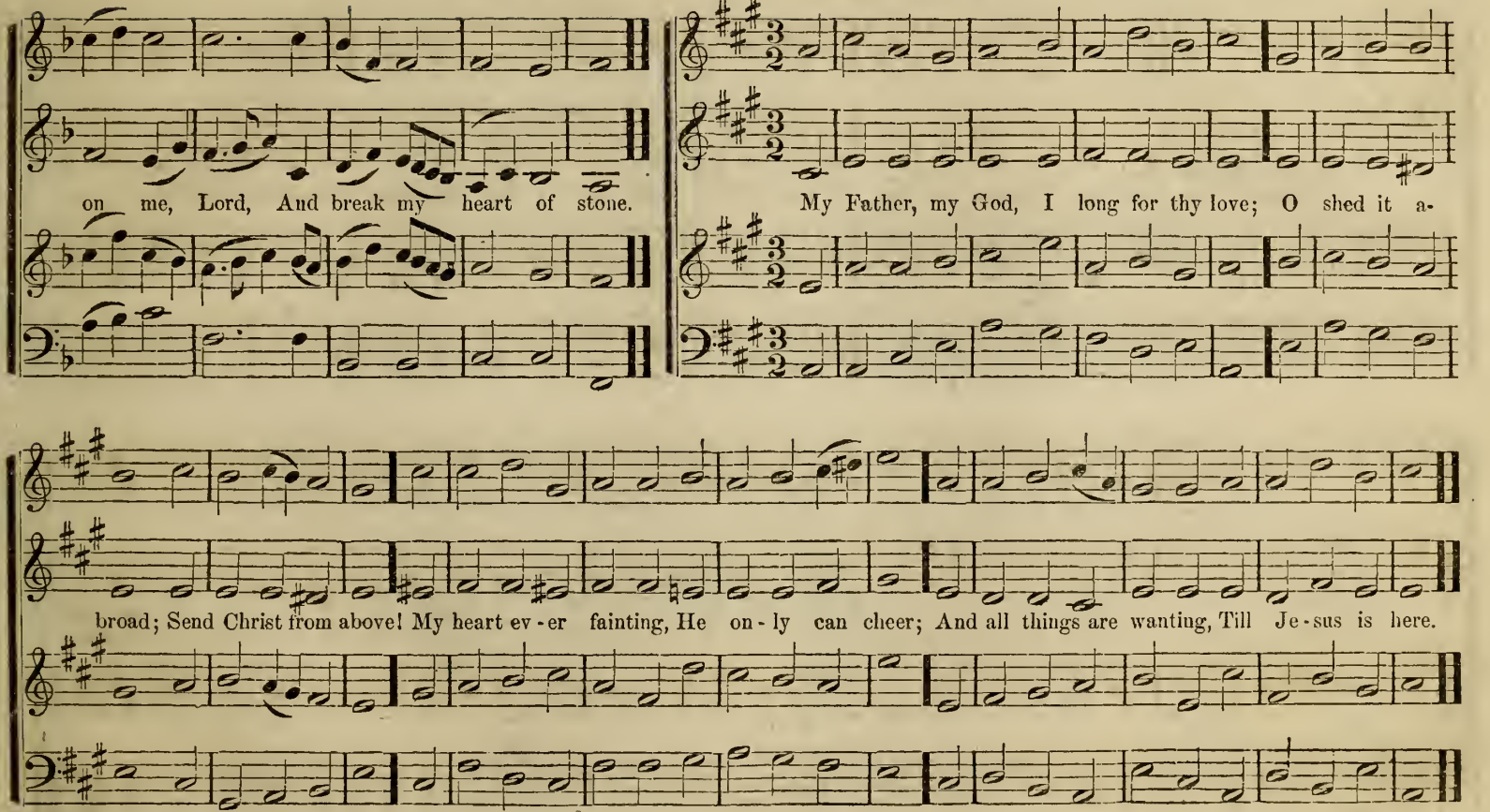
Dependance. (7s & 6s.)

STODART.

Je-sus drinks the bit-ter cup, The wine-press treads alone; Tears the graves and mountains up, By his ex - piring groan; Lo! the pow'rs of
The great Je - ho - vah dies!
heav'n he shakes; Nature in convulsions lies; Earth's profoundest cen-tre quakes, Earth's profoundest centre quakes: The great Je - ho-vah dies!
The Je - ho - vah dies!

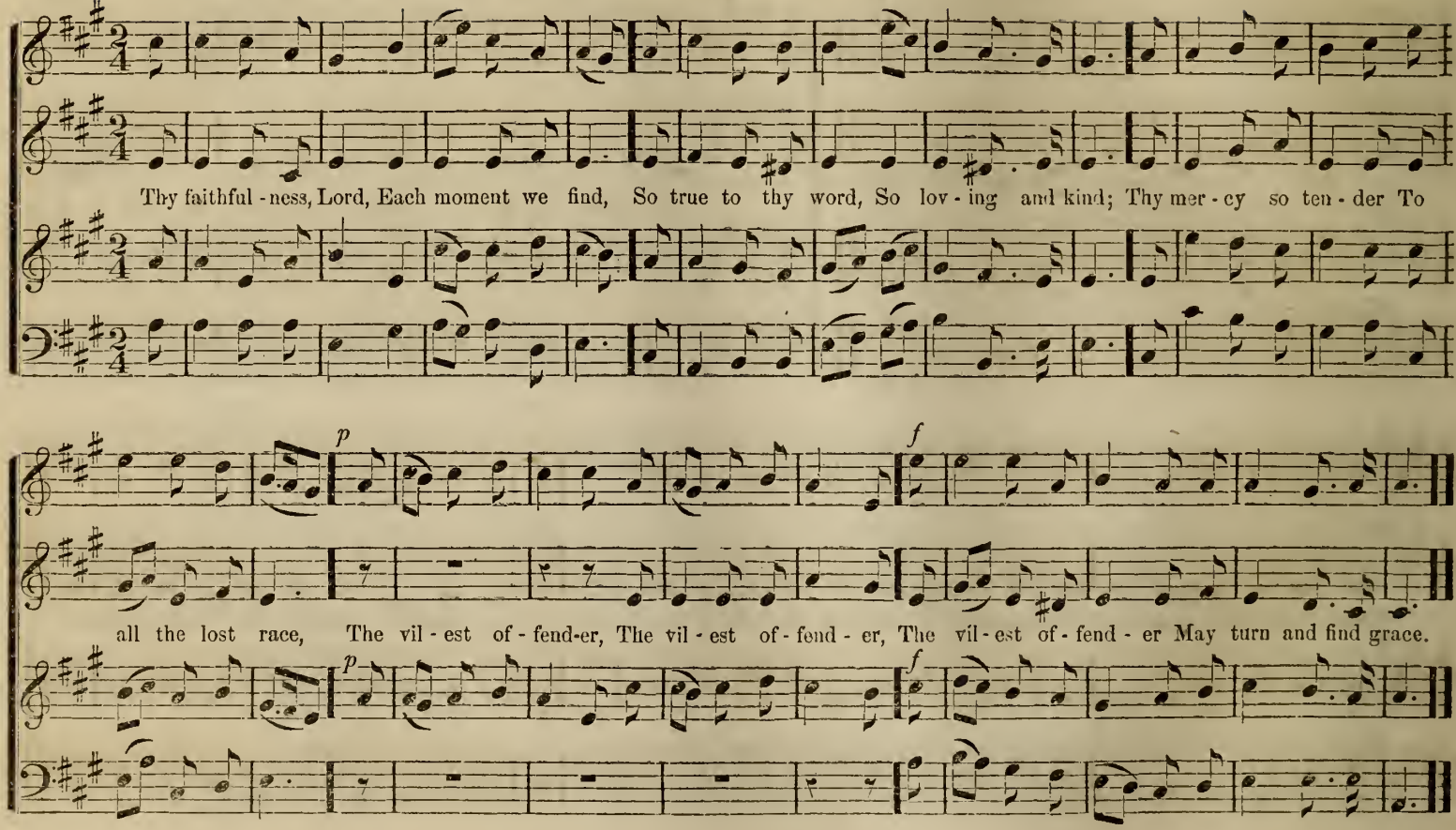

p
None is like Jeshurun's God, So great, so strong, so high: Lo! he spreads his wings abroad, He rides upon the sky: Israel is his first-born son:
p
f
God, th'Almighty God,is thine; See him to thy help come down,The excellence divine. See him to thy help come down, The excellence di-vine.
p
f
No Chords
P

City Road. (7s & 6s.)


Jesu, let thy pitying eye Call back a waud'ring sheep! False to thee, like Peter, I Would fain, like Peter, weep; Let me be by grace re-
stored, On me be all long - suff - 'ring shown; Turn, and look up - on me, Lord, And break my heart of stone, Turn, and look up-

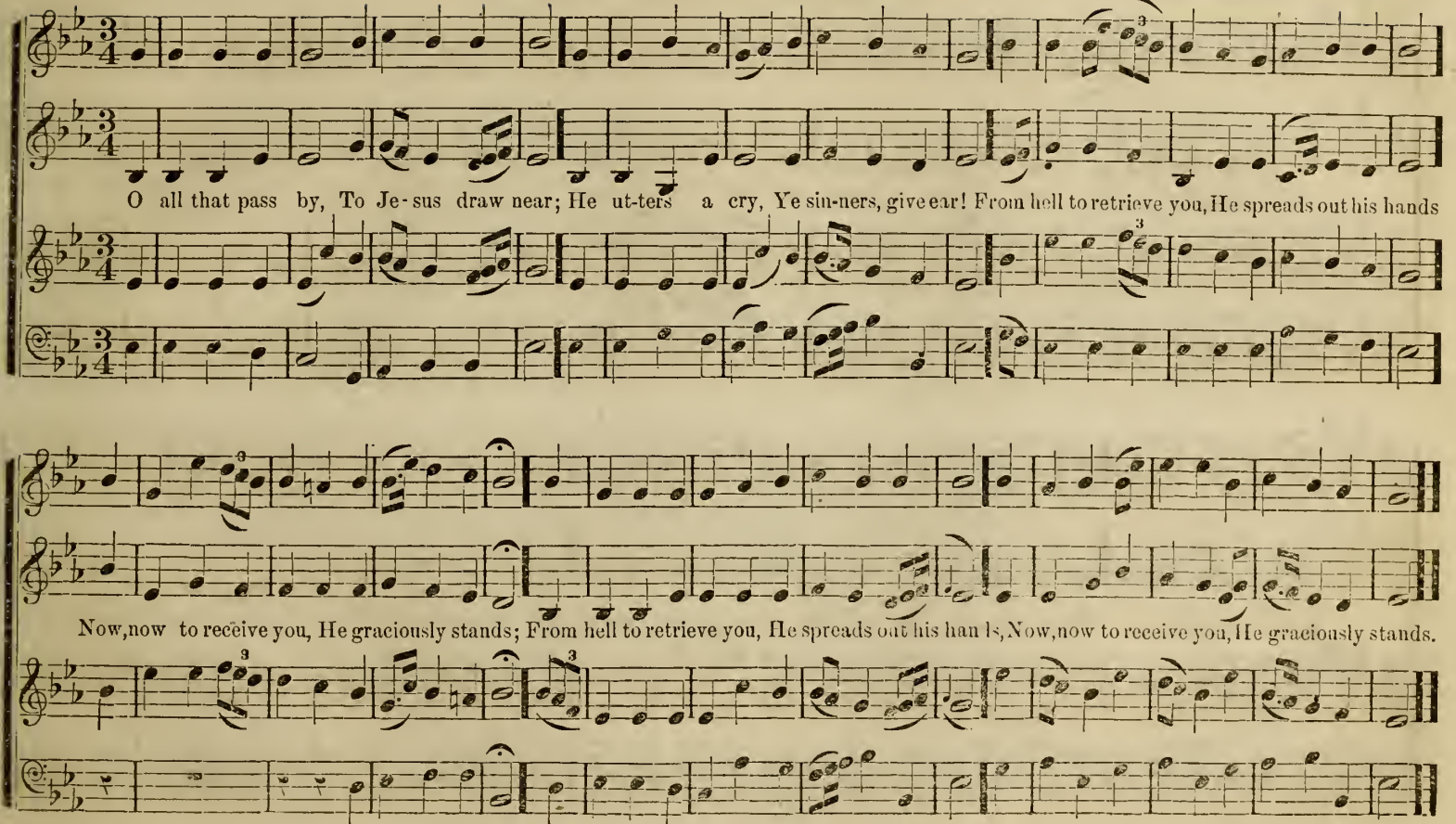

on me, Lord, And break my heart of stone.
My Father, my God, I long for thy love; O shed it a-
broad; Send Christ from above! My heart ev-er fainting, He on-ly can cheer; And all things are wanting, Till Je-sus is here.

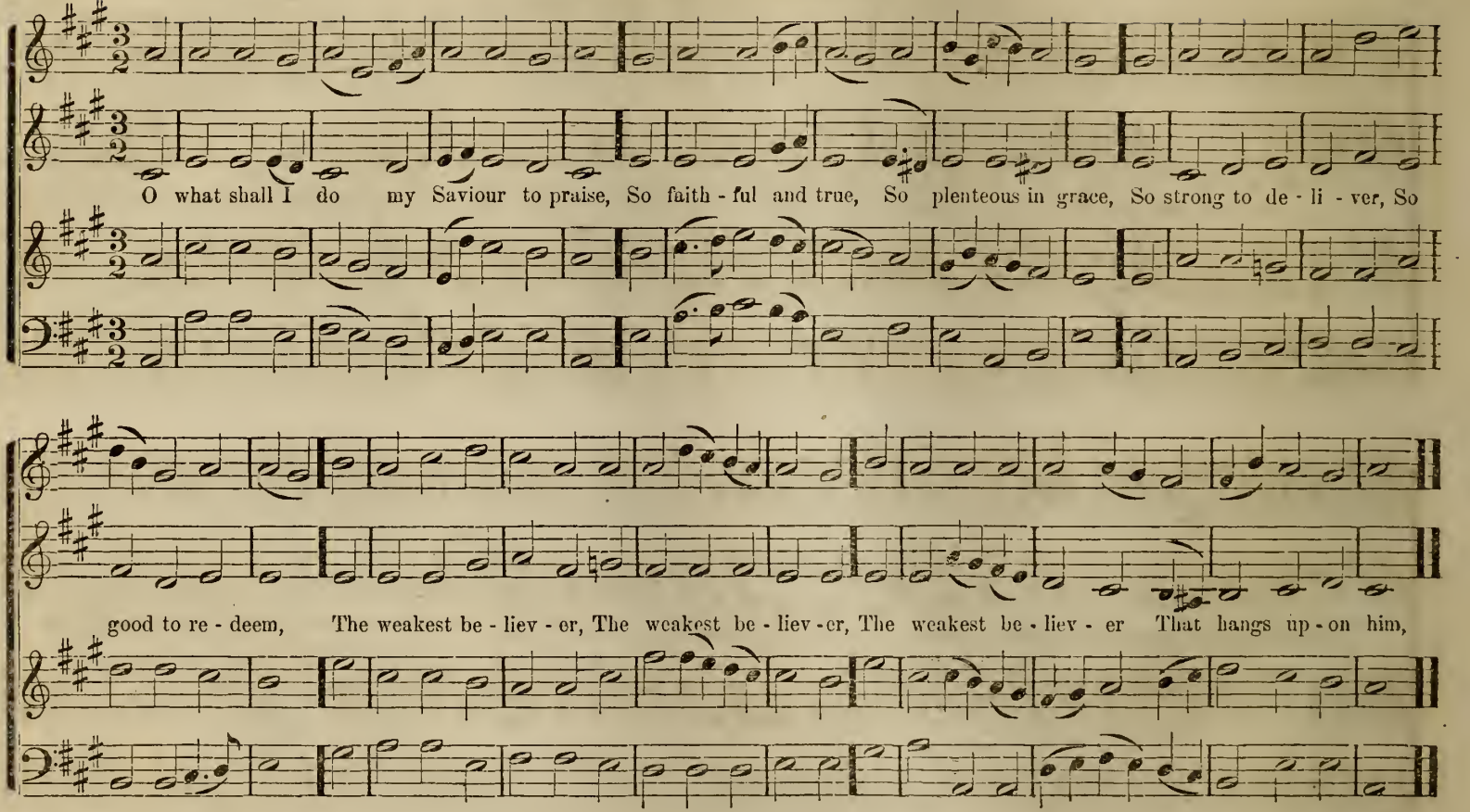
Portuguese Hymn. (10s & 11s.)


Thy faithful - ness, Lord, Each moment we find, So true to thy word, So lov - ing and kind; Thy mer - cy so ten - der To
p
f
all the lost race, The vil - est of - fend-er, The vil - est of - fend - er, The vil - est of - fend - er May turn and find grace.
p
f

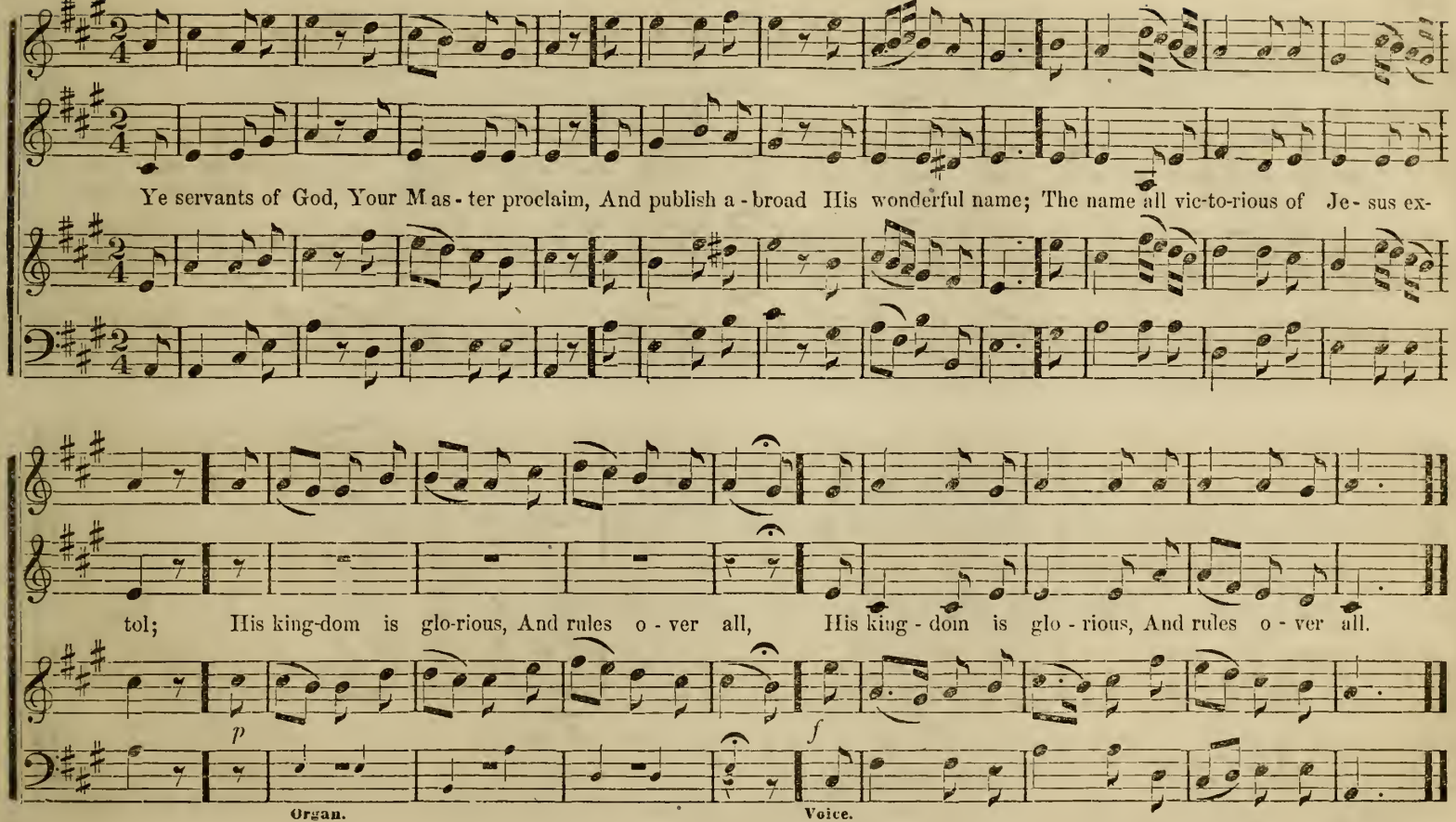
Norton. (10s & 11s.)

From the Chaccone of JOMELLI.

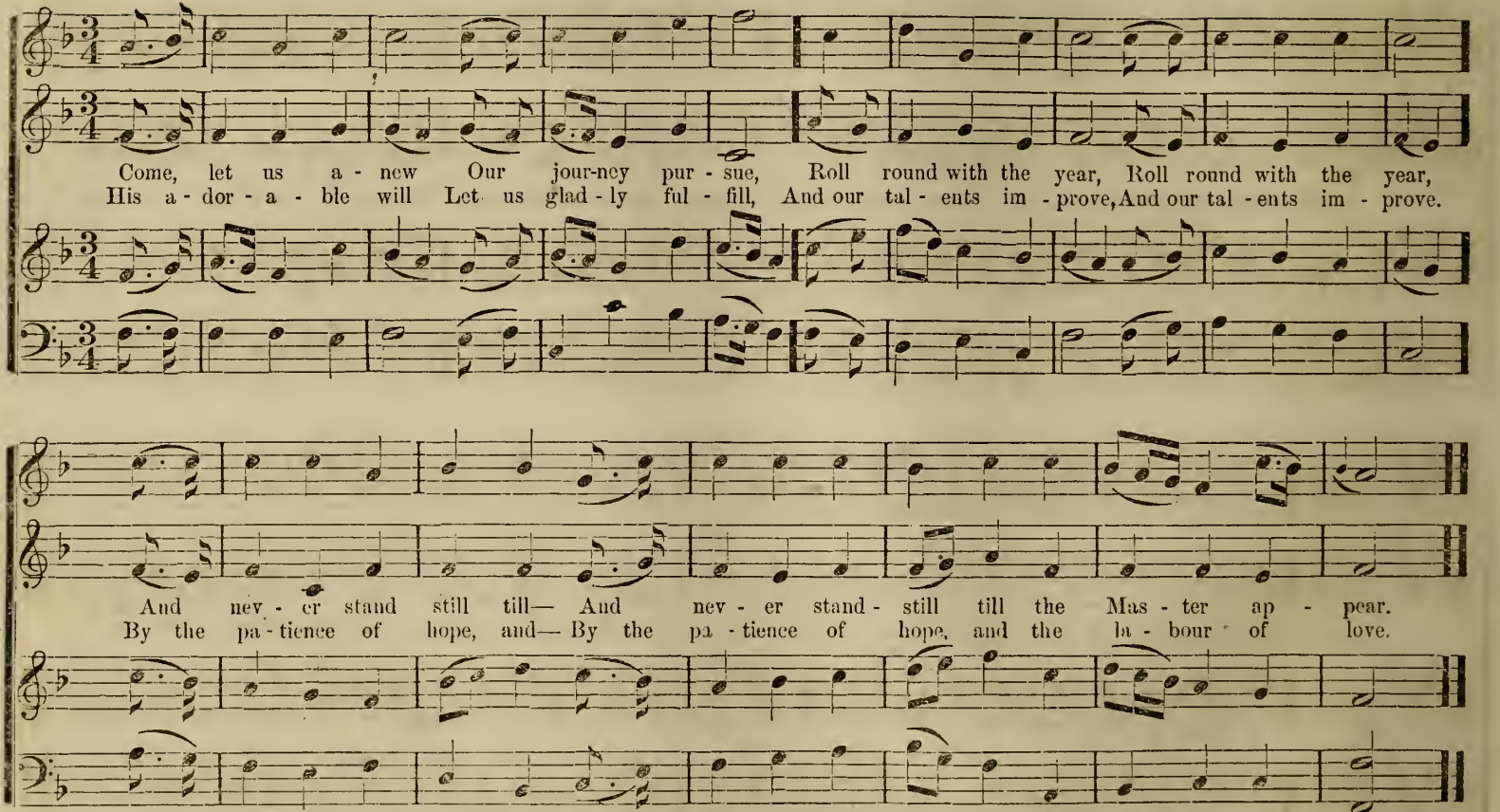

O all that pass by, To Je-sus draw near; He ut-ters a cry, Ye sin-ners, give ear! From hell to retrieve you, He spreads out his hands
Now, now to receive you, He graciously stands; From hell to retrieve you, He spreads out his hands, Now, now to receive you, He graciously stands.


O what shall I do my Saviour to praise, So faith - ful and true, So plenteous in grace, So strong to de - li - ver, So
good to re - deem, The weakest be - liev - er, The weakest be - liev - er, The weakest be - liev - er That hangs up - on him,

King Street. (10s & 11s.)

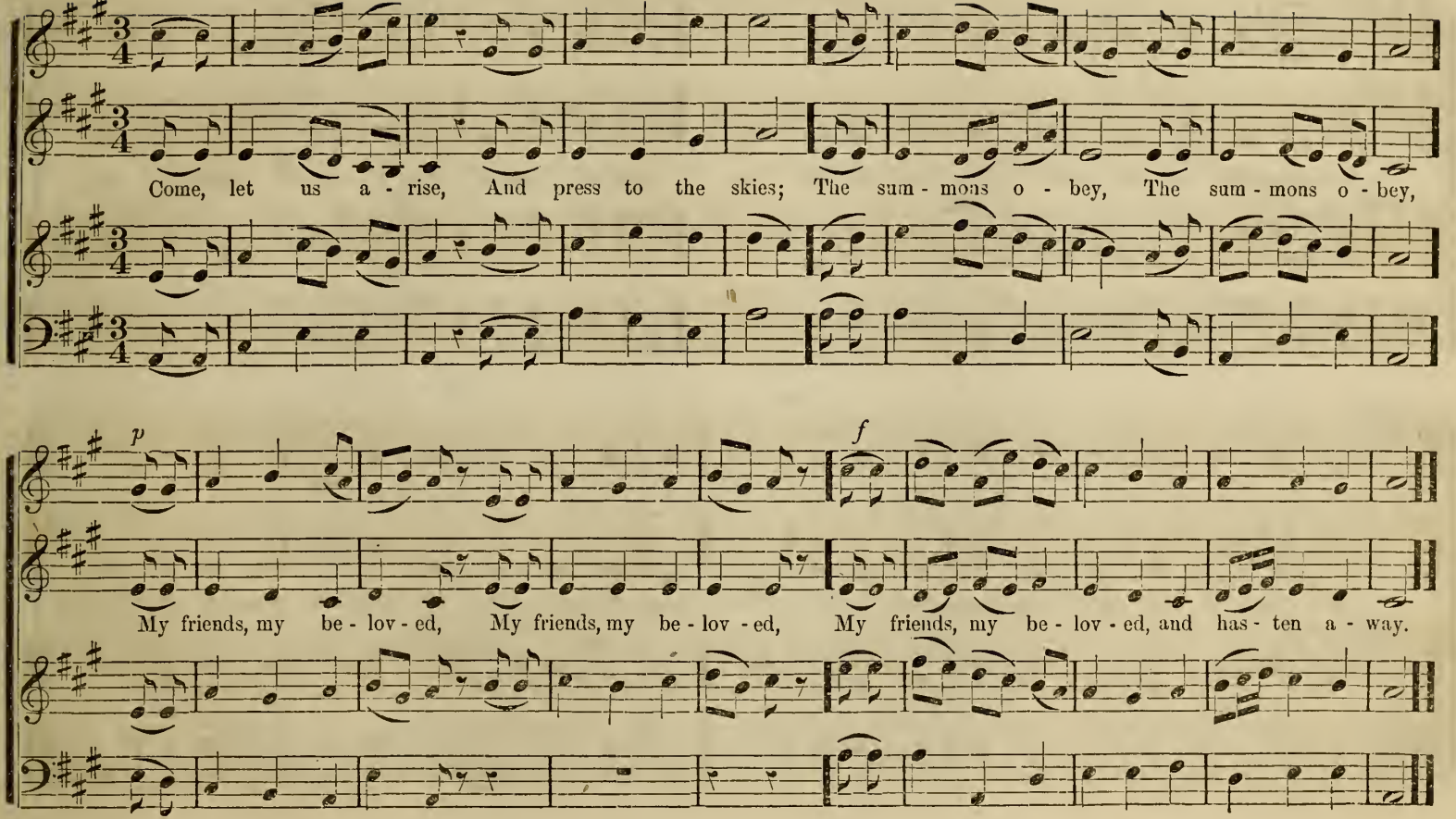

Ye servants of God, Your Mas - ter proclaim, And publish a - broad His wonderful name; The name all vic-to-rious of Je - sus ex-
tol; His king-dom is glo-rious, And rules o - ver all, His king - dom is glo - rious, And rules o - ver all.
p
f
Organ.
Voice.

Derbe. (New Year.) P. M.

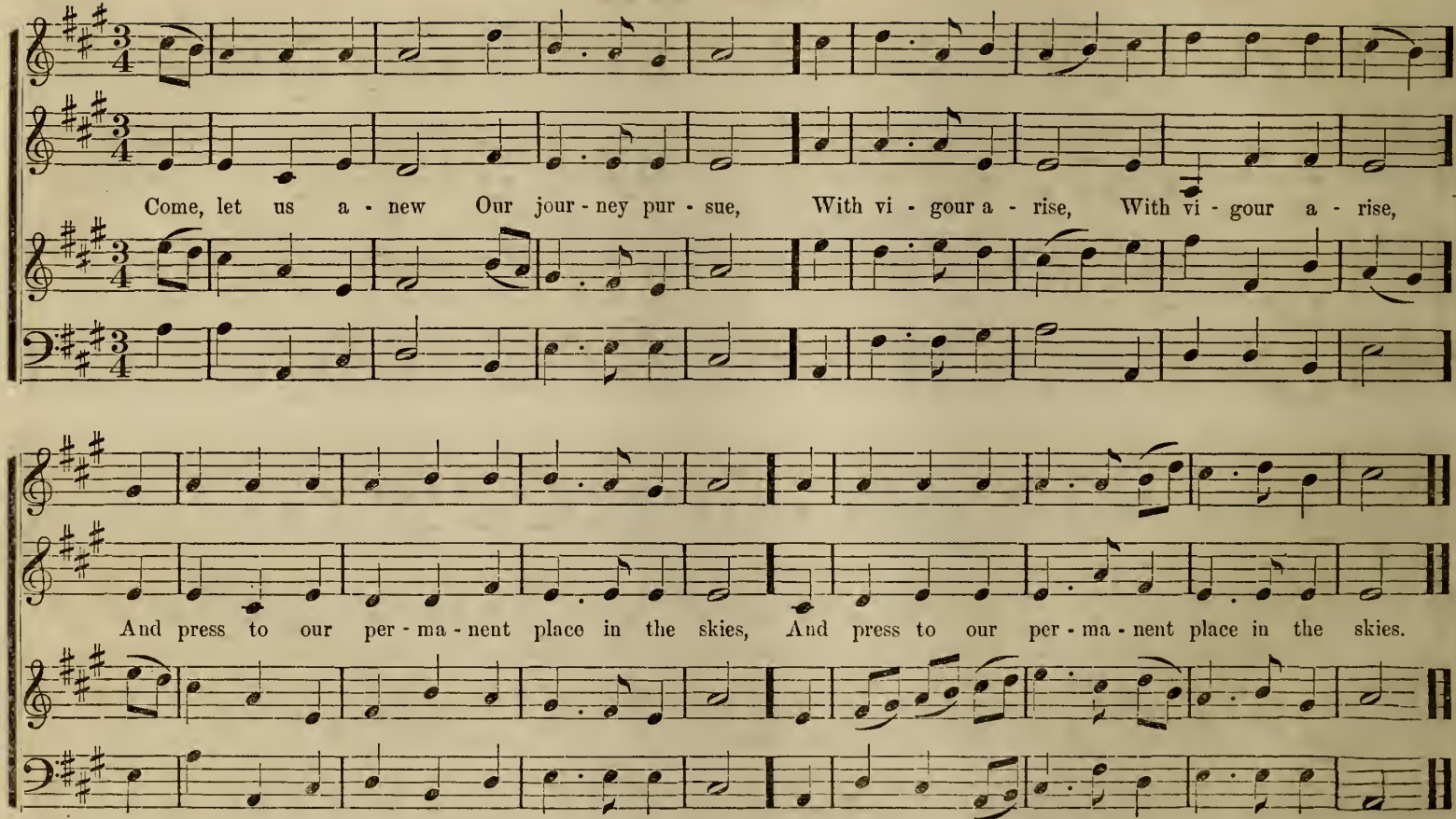

Come, let us a - new Our jour-ney pur - sue, Roll round with the year, Roll round with the year,
His a - dor - a - ble will Let us glad - ly ful - fill, And our tal - ents im - prove, And our tal - ents im - prove.
And nev - er stand still till— And nev - er stand - still till the Mas - ter ap - pear.
By the pa - tience of hope, and— By the pa - tience of hope, and the la - bour of love.

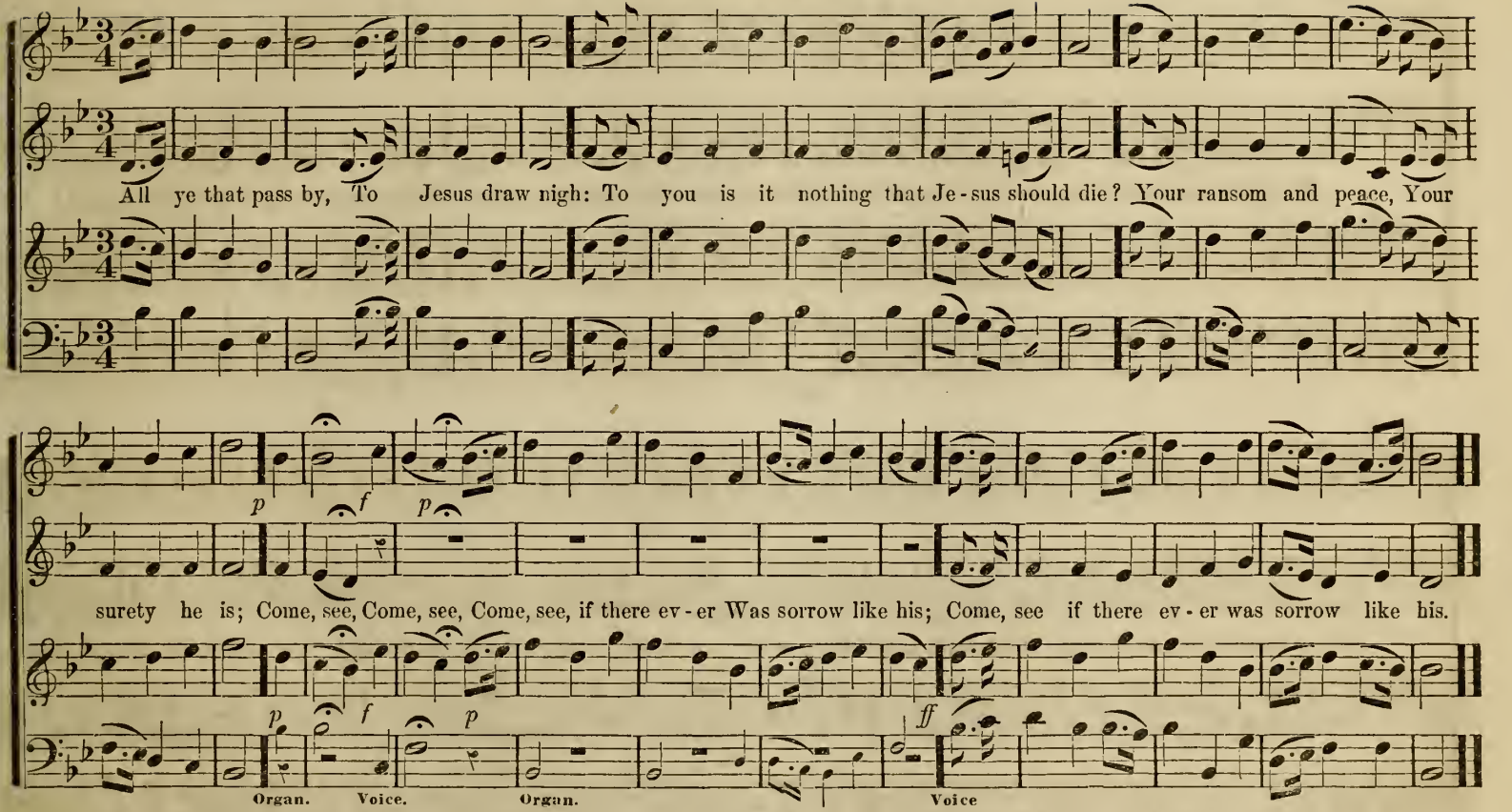
NOTE.—In this Metre some lines have an additional short syllable to bring in which, it is necessary to divide or untie the corresponding notes of the tune. An instance occurs in the second stanza of the 46th Hymn, which, as well as the first stanza is given to illustrate this peculiarity.

Troas. P. M.


Come, let us a - rise, And press to the skies; The sum - mons o - bey, The sum - mons o - bey,
p
f
My friends, my be - lov - ed, My friends, my be - lov - ed, My friends, my be - lov - ed, and has - ten a - way.

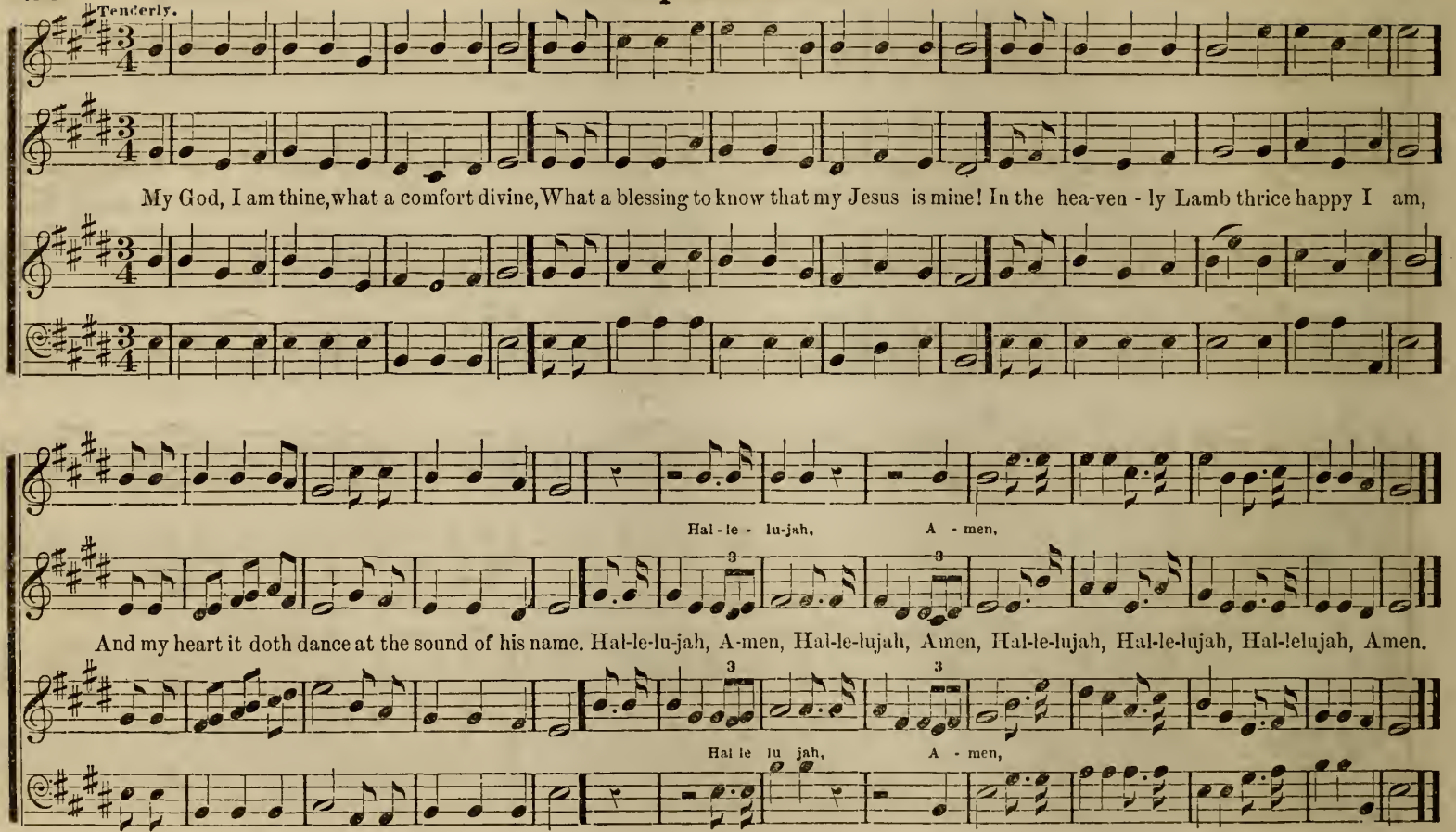
Halton. P. M.


Come, let us a - new Our jour - ney pur - sue, With vi - gour a - rise, With vi - gour a - rise,
And press to our per - ma - nent place in the skies, And press to our per - ma - nent place in the skies.

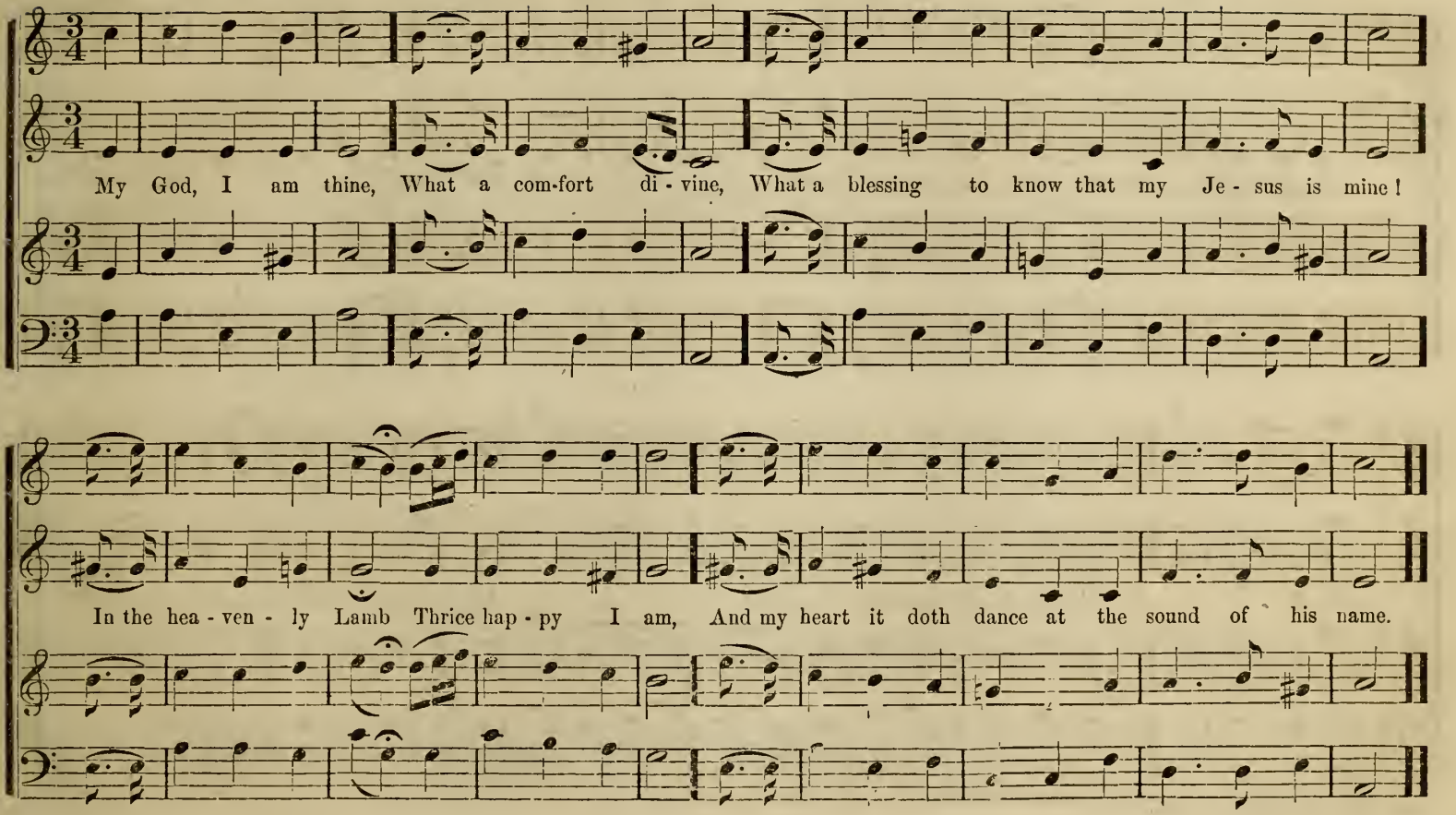

All ye that pass by, To Jesus draw nigh: To you is it nothing that Je-sus should die? Your ransom and peace, Your
surety he is; Come, see, Come, see, Come, see, if there ev-er Was sorrow like his; Come, see if there ev-er was sorrow like his.
p f p
p f p ff
Organ. Voice. Organ. Voice

NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Rapture. P. M.

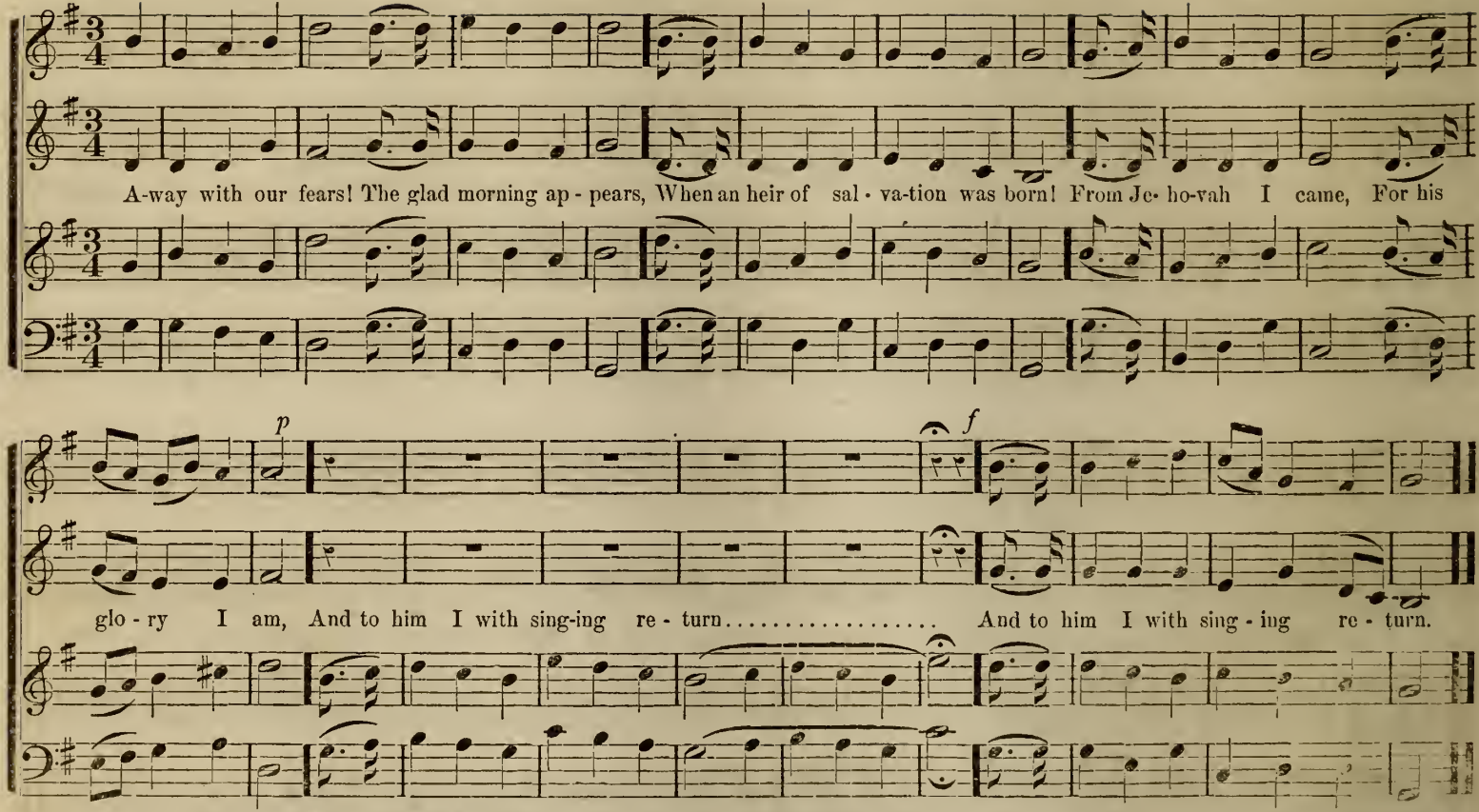

Tenderly.
My God, I am thine, what a comfort divine, What a blessing to know that my Jesus is mine! In the hea-ven - ly Lamb thrice happy I am,
Hal - le - lu-jah, A - men,
And my heart it doth dance at the sound of his name. Hal-le-lu-jah, A-men, Hal-le-lujah, Amen, Hal-le-lujah, Hal-le-lujah, Hal-lelujah, Amen.
Hal le lu jah, A - men,

Old German. P. M.


My God, I am thine, What a com-fort di - vine, What a blessing to know that my Je - sus is mine!
In the hea - ven - ly Lamb Thrice hap - py I am, And my heart it doth dance at the sound of his name.

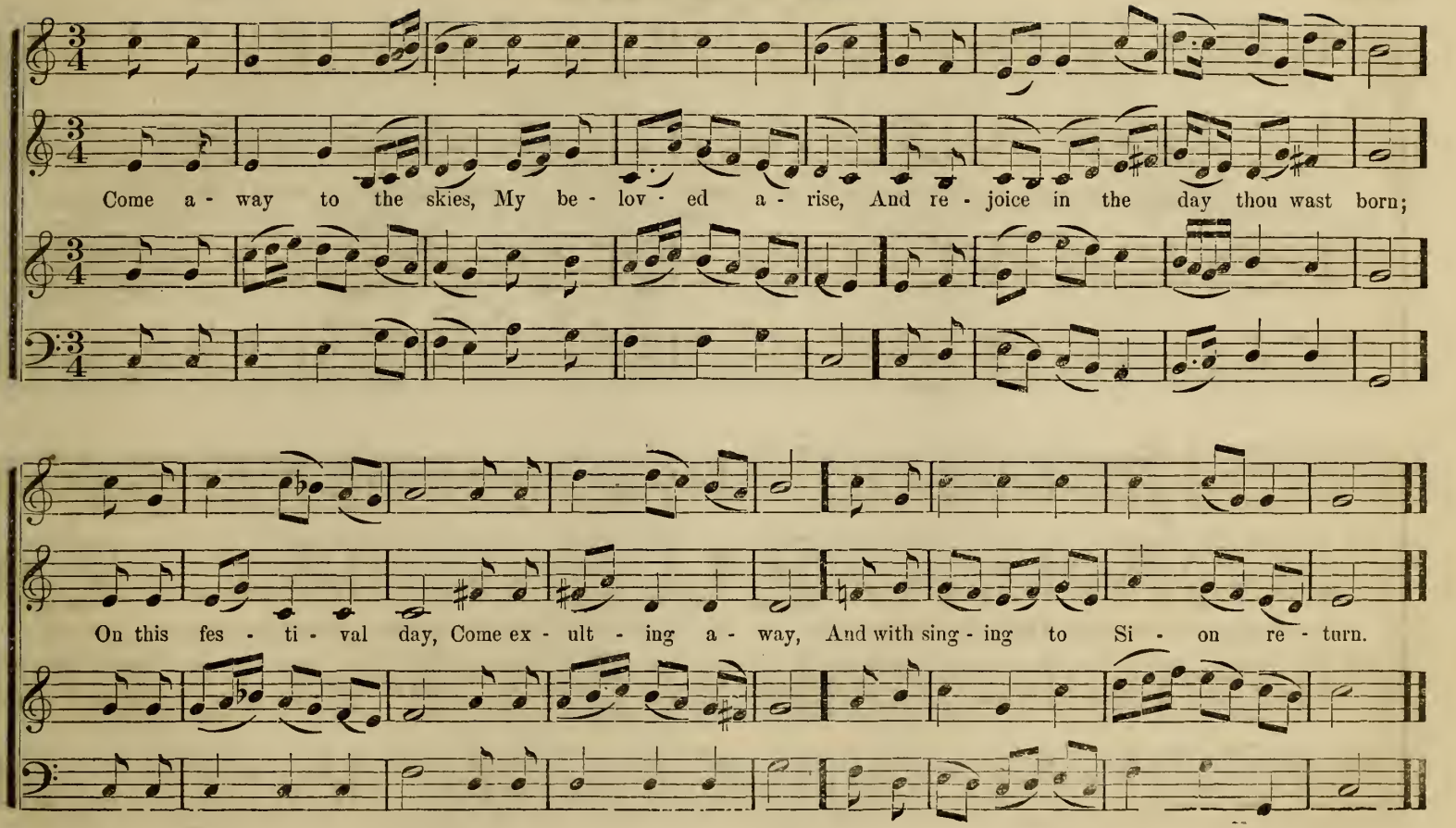
Paradise. P. M.

W. ARNOLD.

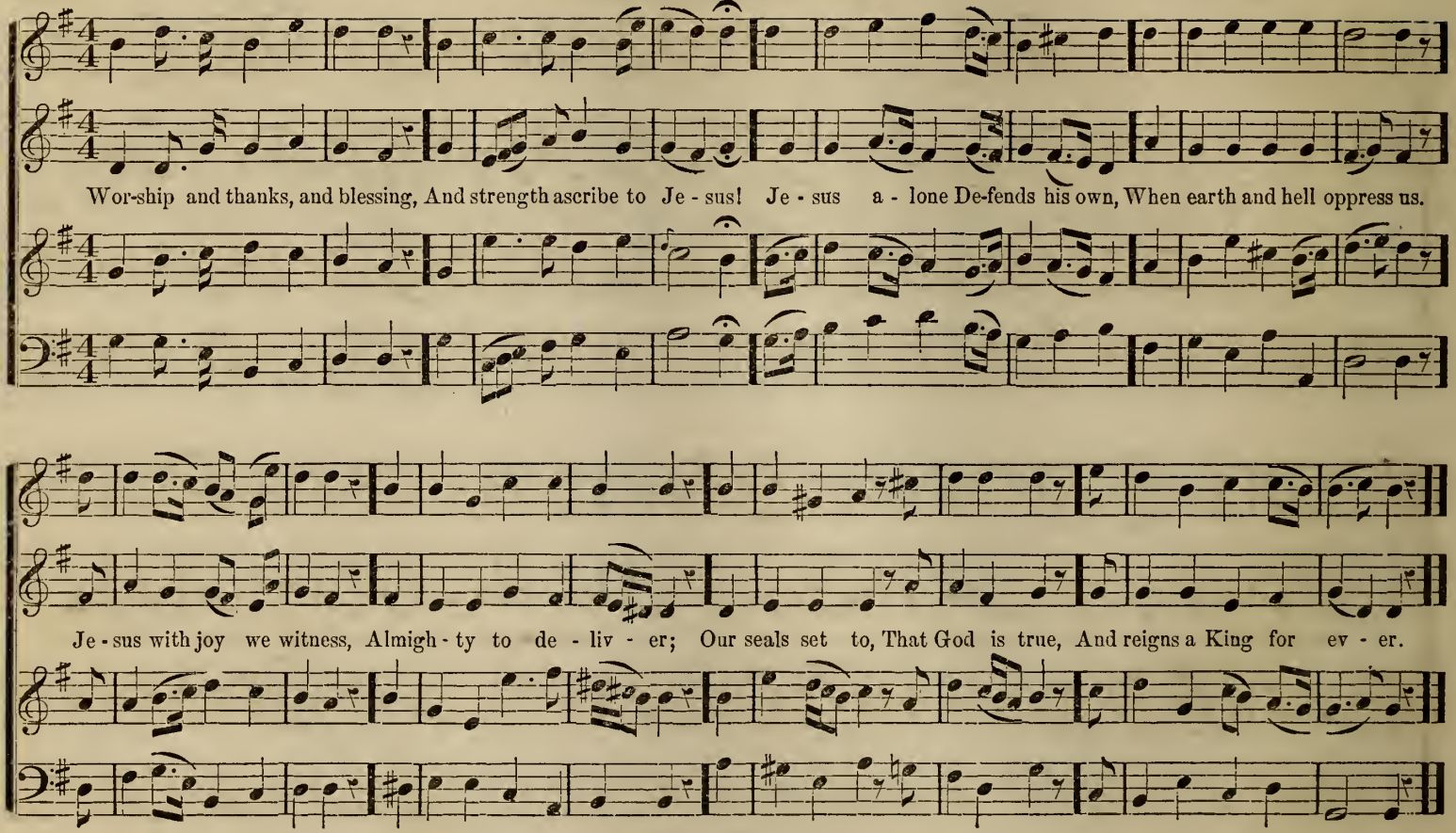

A-way with our fears! The glad morning ap - pears, When an heir of sal - va-tion was born! From Je- ho-vah I came, For his
p
f
glo - ry I am, And to him I with sing-ing re - turn..... And to him I with sing - ing re - turn.

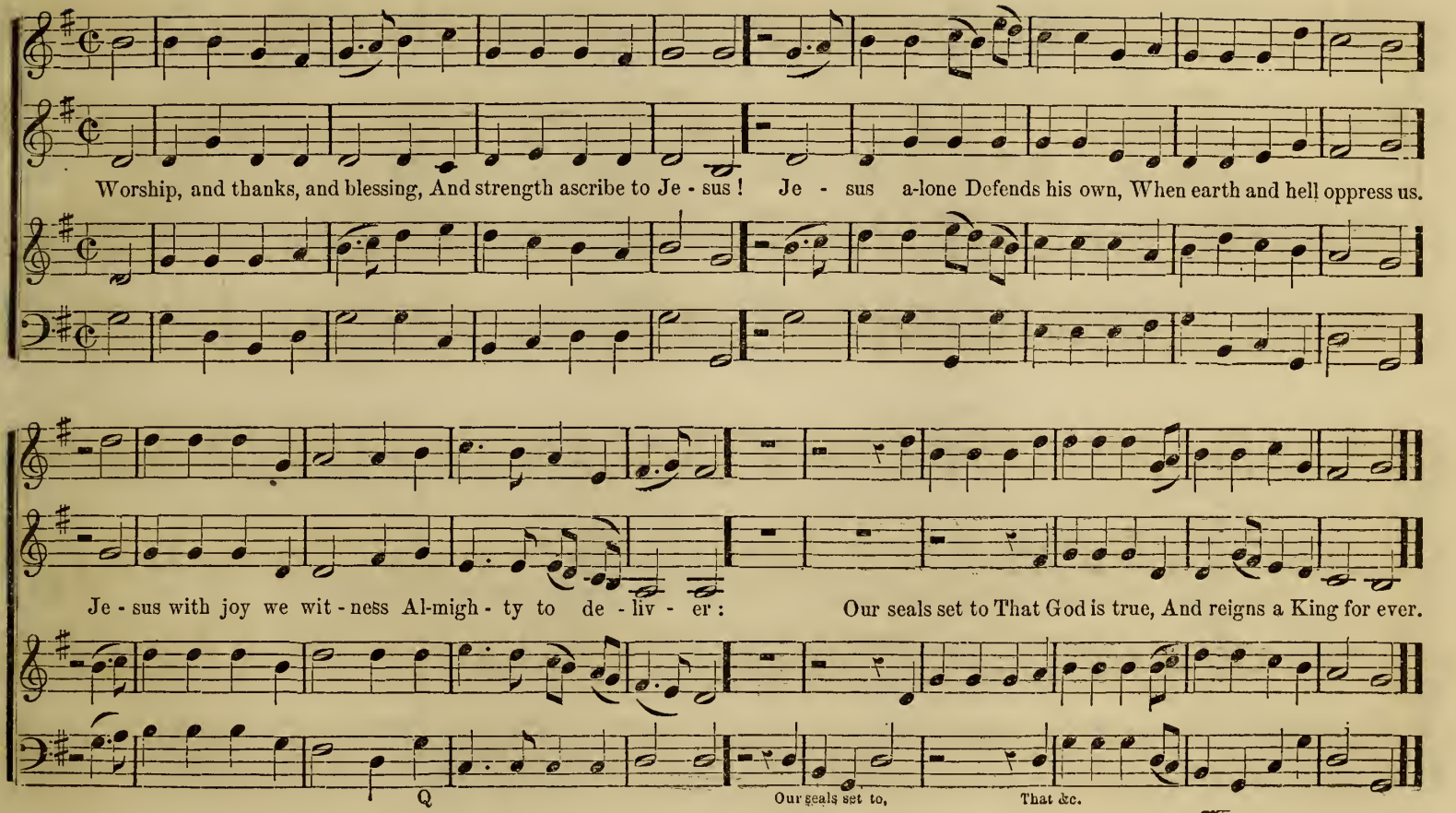
NOTE.—In this Metre some lines have an additional short syllable, to bring in which, it is necessary to divide or untie the corresponding notes of the tune; instances of which occur in the second, third, and fourth lines of the above stanza.

Liberia. P. M.

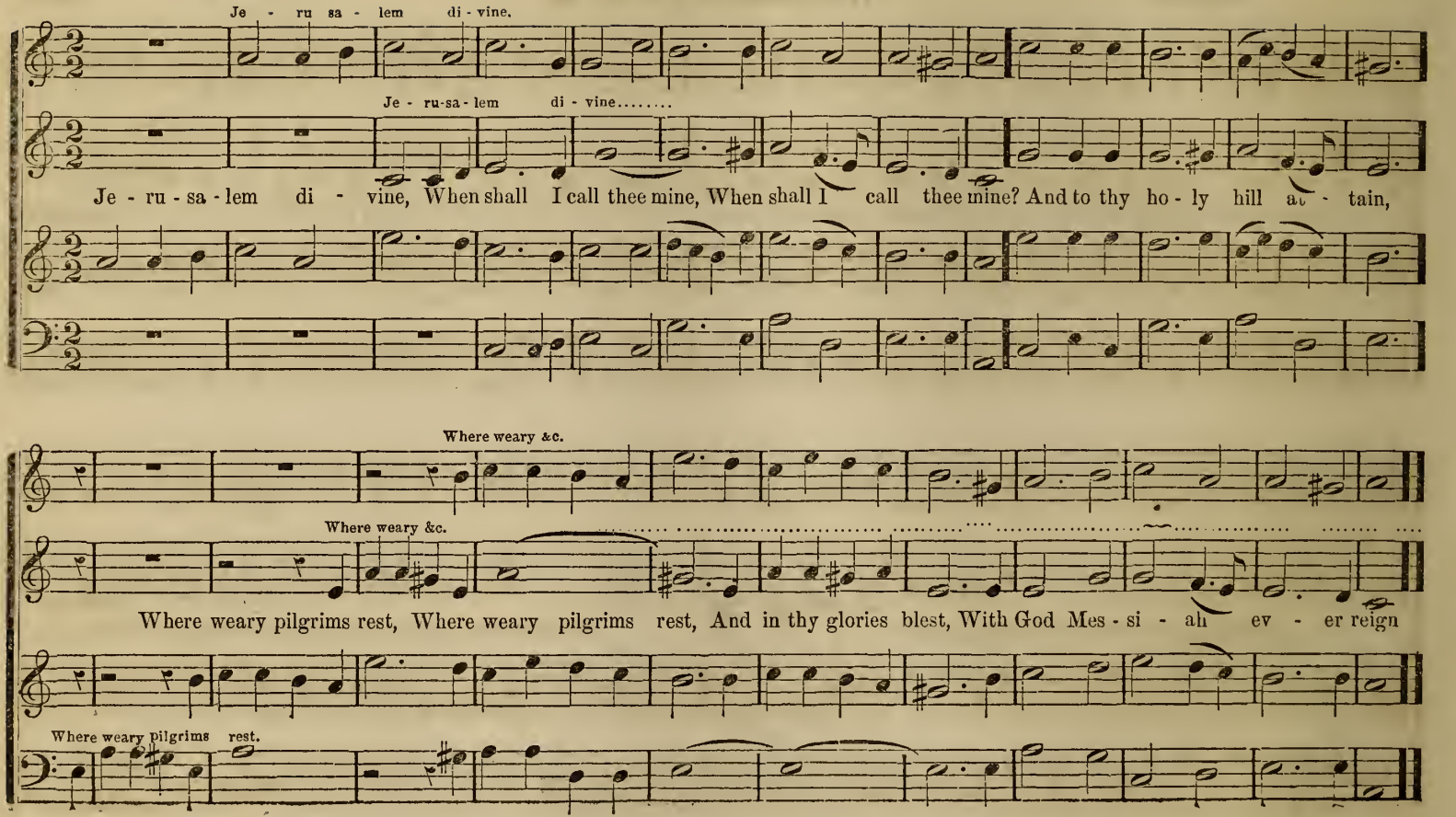

Come a - way to the skies, My be - lov - ed a - rise, And re - joice in the day thou wast born;
On this fes - ti - val day, Come ex - ult - ing a - way, And with sing - ing to Si - on re - turn.

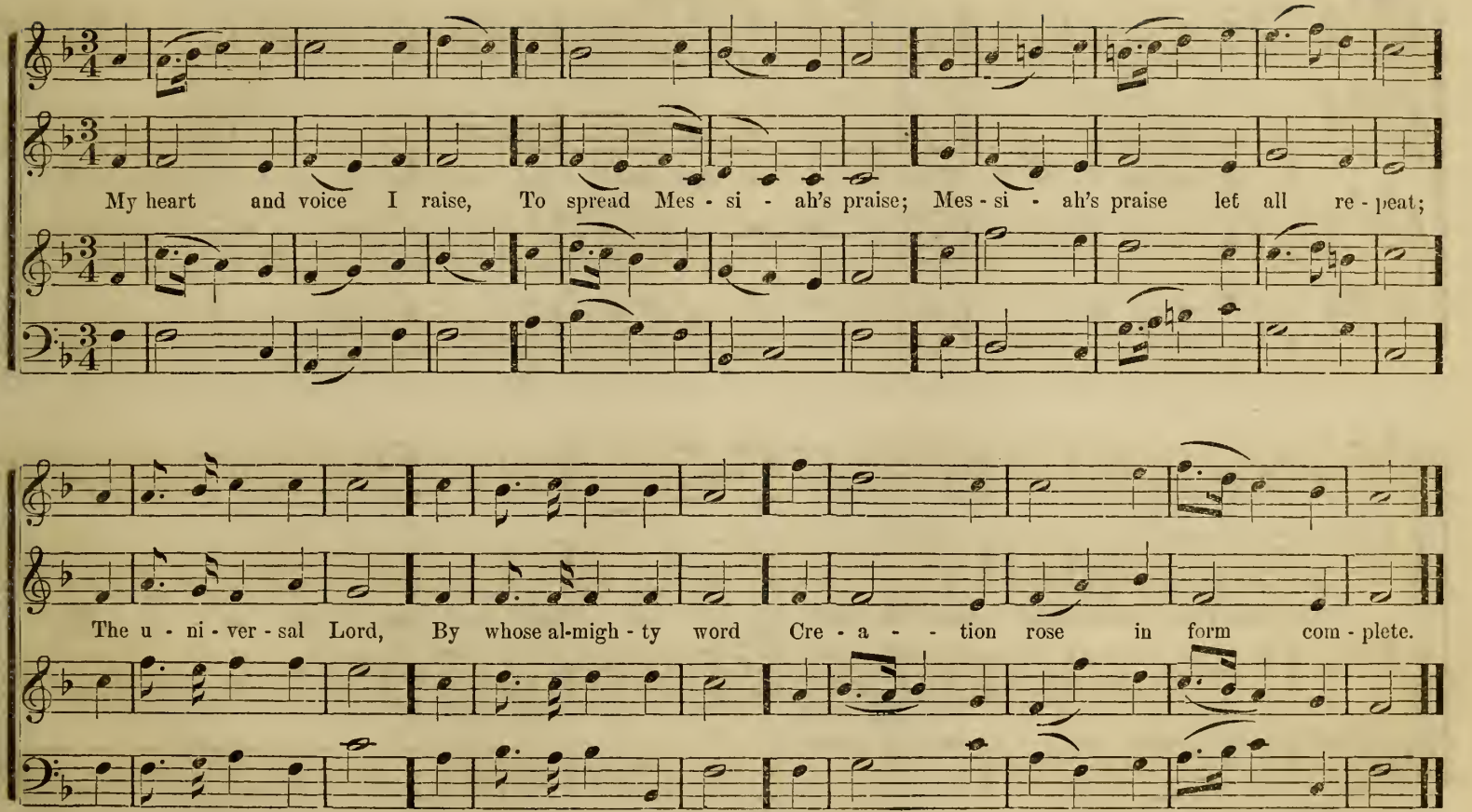
Stephen. P. M.


Wor-ship and thanks, and blessing, And strength ascribe to Je - sus! Je - sus a - lone De-fends his own, When earth and hell oppress us.
Je - sus with joy we witness, Almigh - ty to de - liv - er; Our seals set to, That God is true, And reigns a King for ev - er.

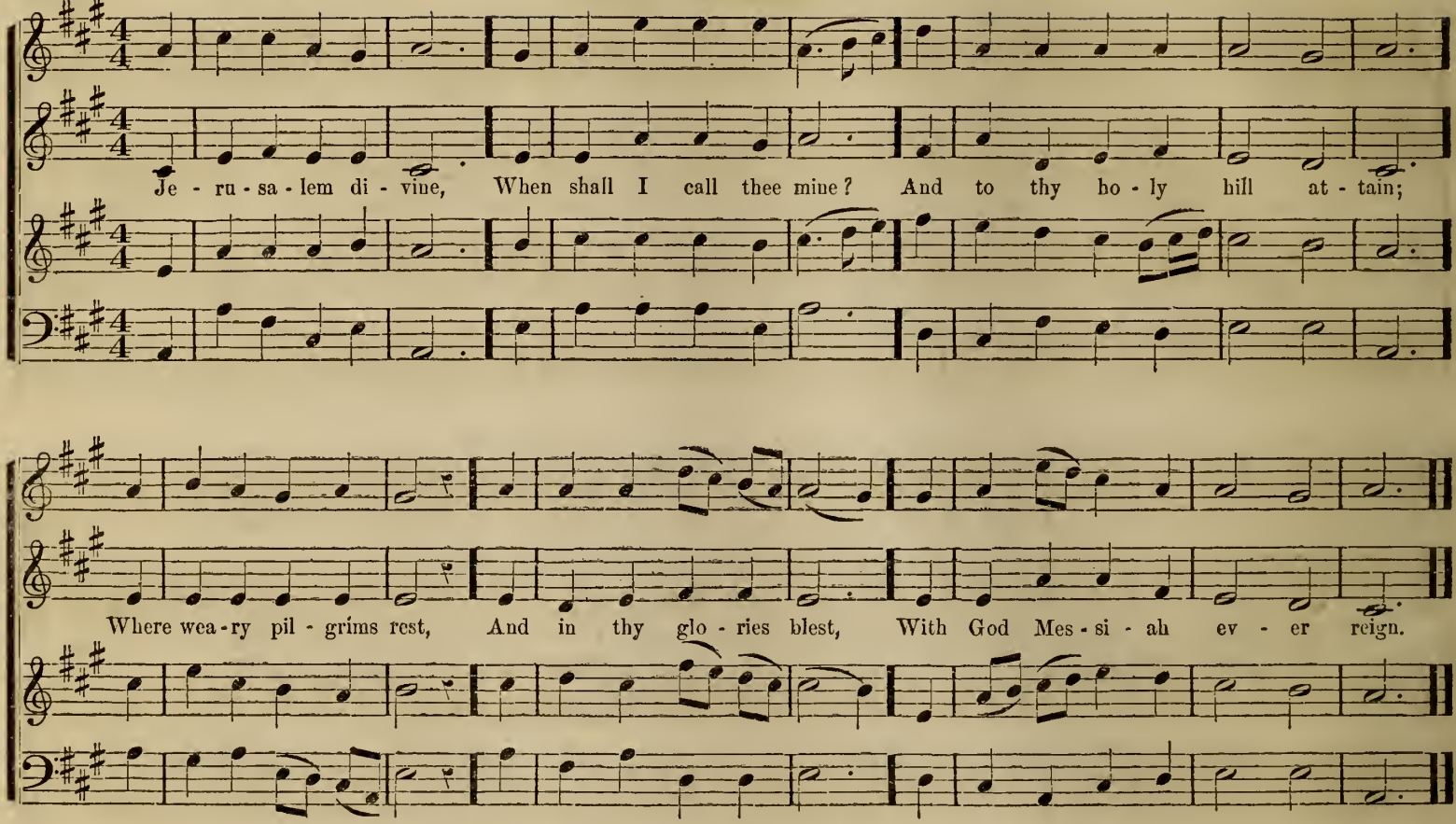

Worship, and thanks, and blessing, And strength ascribe to Je - sus ! Je - sus a-lone Defends his own, When earth and hell oppress us.
Je - sus with joy we wit - ness Al-migh - ty to de - liv - er : Our seals set to That God is true, And reigns a King for ever.
Q
Our seals set to, That &c.

Wigan. P. M.

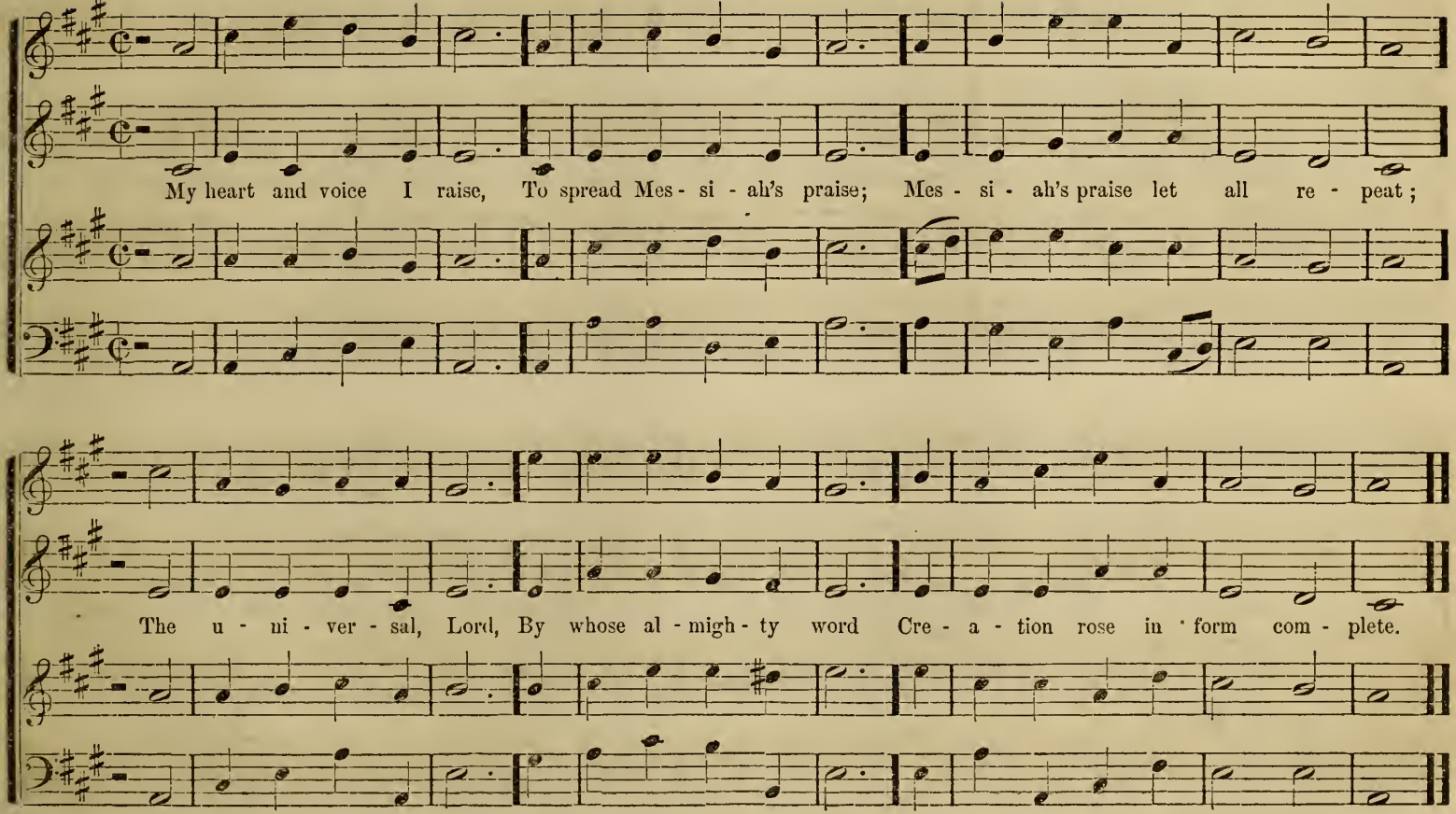

Je - ru sa - lem di - vine.
Je - ru-sa - lem di - vine.....
Je - ru - sa - lem di - vine, When shall I call thee mine, When shall I call thee mine? And to thy ho - ly hill a - tain,
Where weary &c.
Where weary &c.
Where weary pilgrims rest, Where weary pilgrims rest, And in thy glories blest, With God Mes - si - ah ev - er reign
Where weary pilgrims rest.


My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;
The u - ni - ver - sal Lord, By whose al-migh - ty word Cre - a - - tion rose in form com - plete.

Repose. P. M.

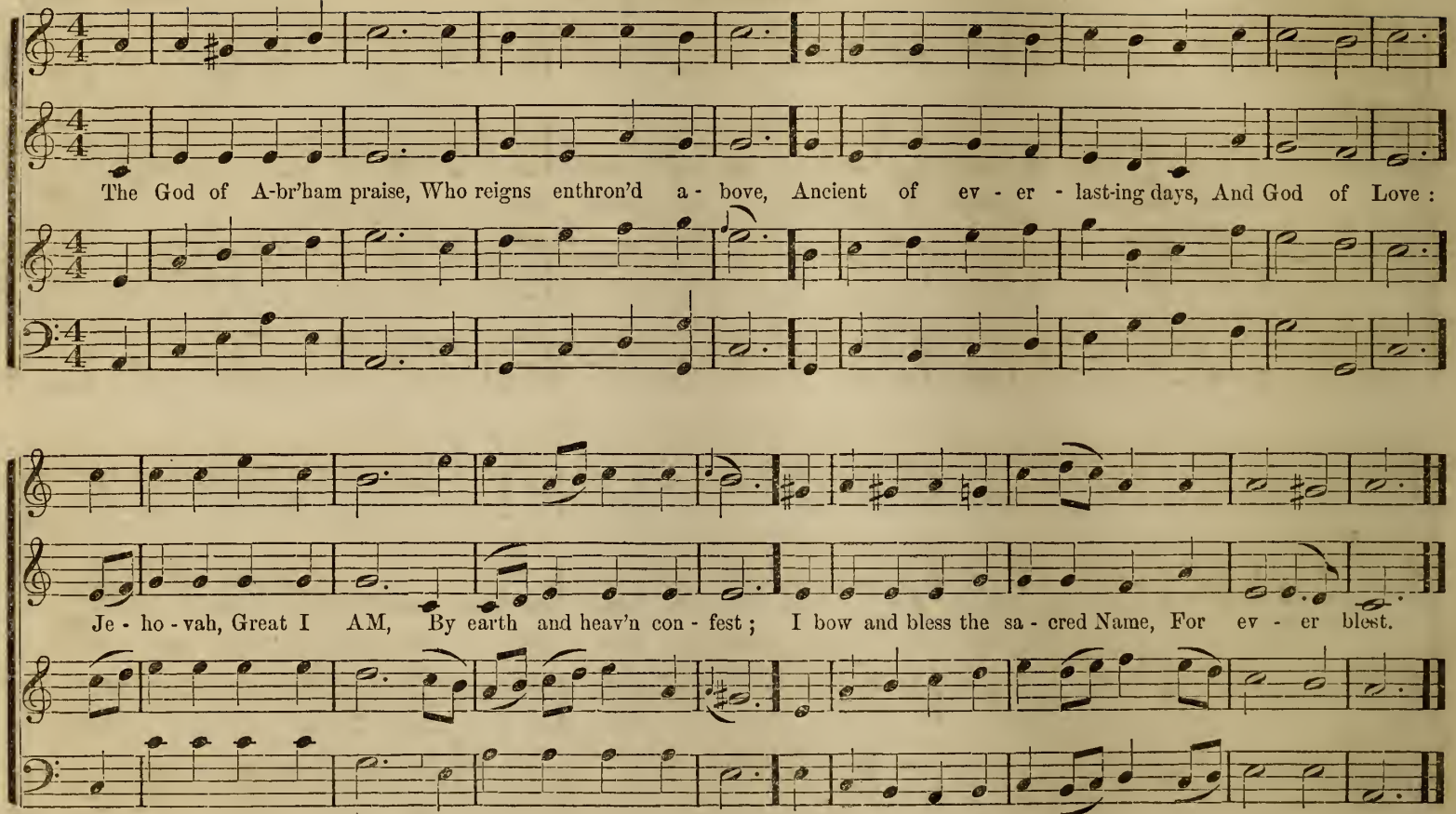

Je - ru - sa - lem di - vine, When shall I call thee mine? And to thy ho - ly hill at - tain;
Where wea - ry pil - grims rest, And in thy glo - ries blest, With God Mes - si - ah ev - er reign.

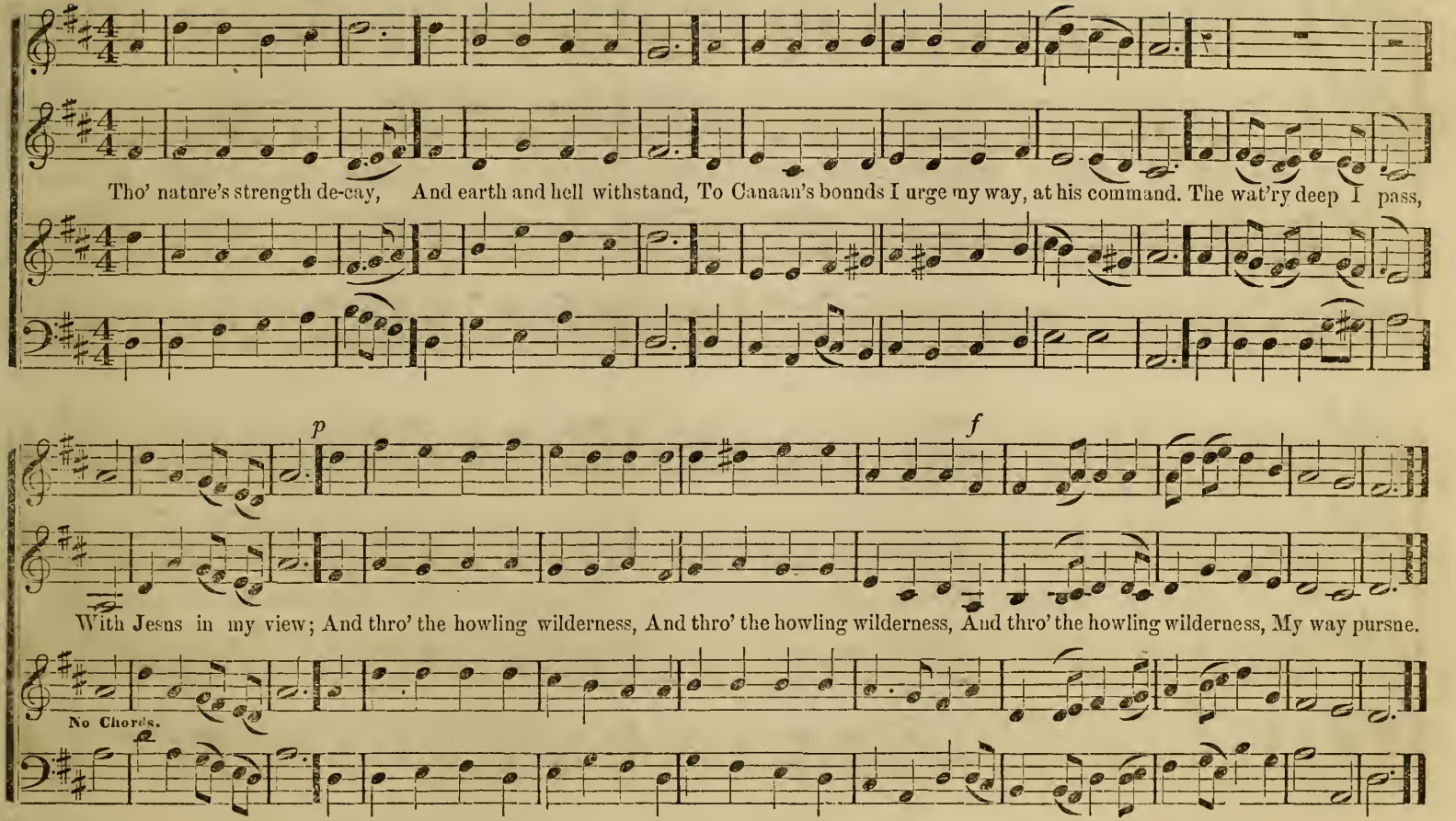
Dalston. P. M.


My heart and voice I raise, To spread Mes - si - ah's praise; Mes - si - ah's praise let all re - peat;
The u - ni - ver - sal, Lord, By whose al - migh - ty word Cre - a - tion rose in form com - plete.

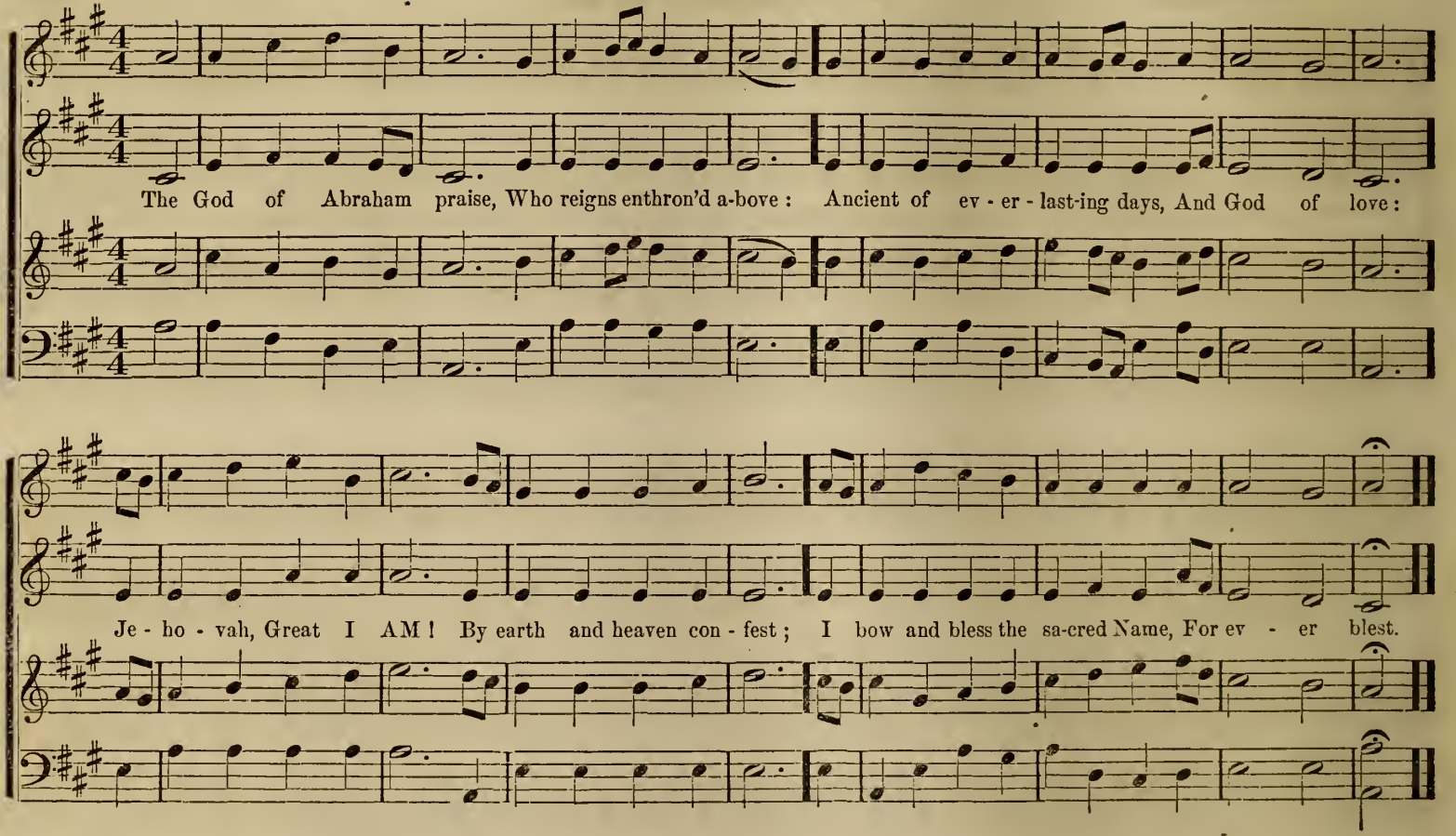
Leoni. P. M.

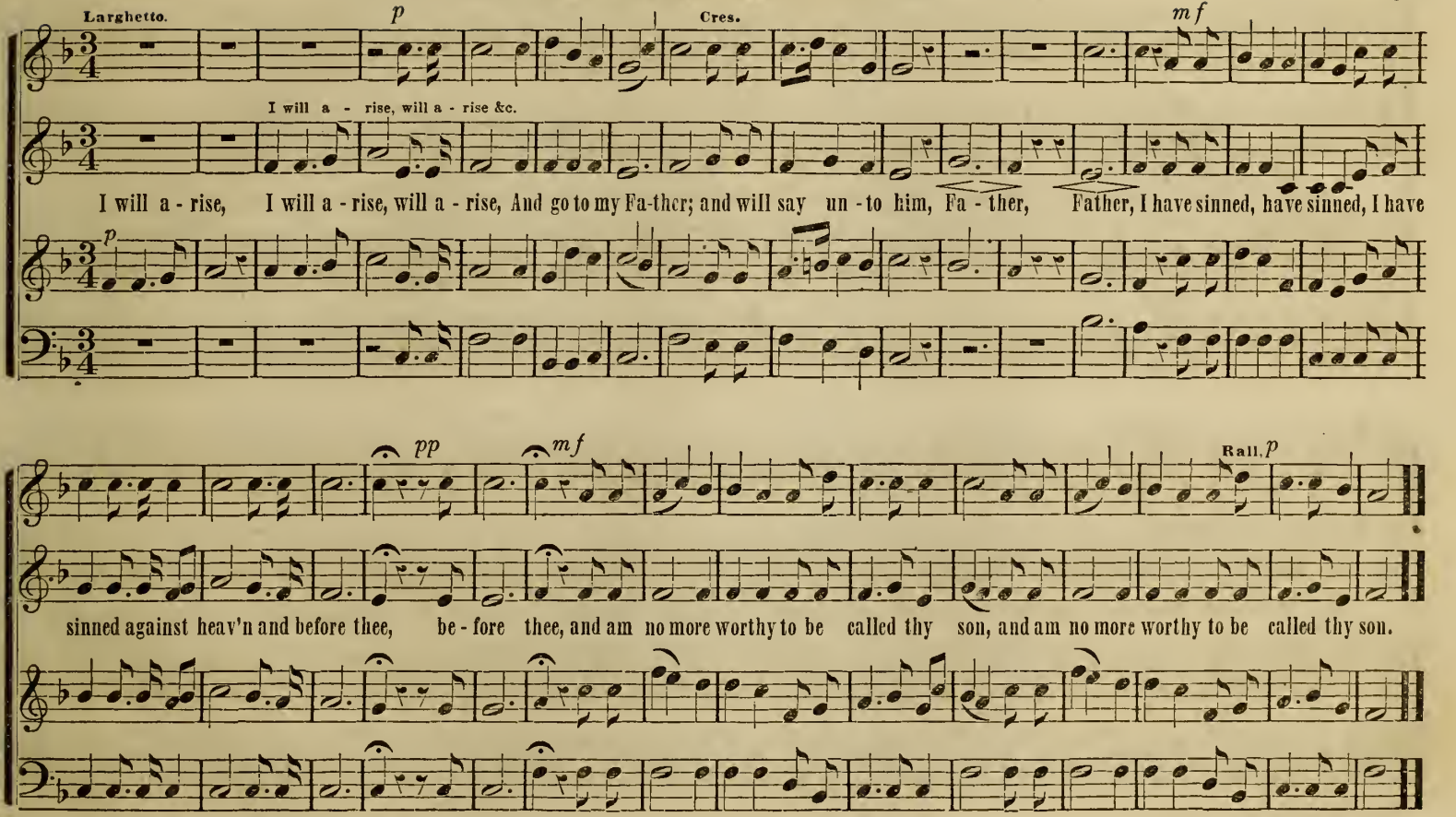
Ancient Jewish Chant.


The God of A-br'ham praise, Who reigns enthron'd a - bove, Ancient of ev - er - last-ing days, And God of Love :
Je - ho - vah, Great I AM, By earth and heav'n con - fest ; I bow and bless the sa - cred Name, For ev - er blest.


Tho' nature's strength de-cay, And earth and hell withstand, To Canaan's bounds I urge my way, at his command. The wat'ry deep I pass,
p
f
With Jesus in my view; And thro' the howling wilderness, And thro' the howling wilderness, And thro' the howling wilderness, My way pursue.
No Chords.

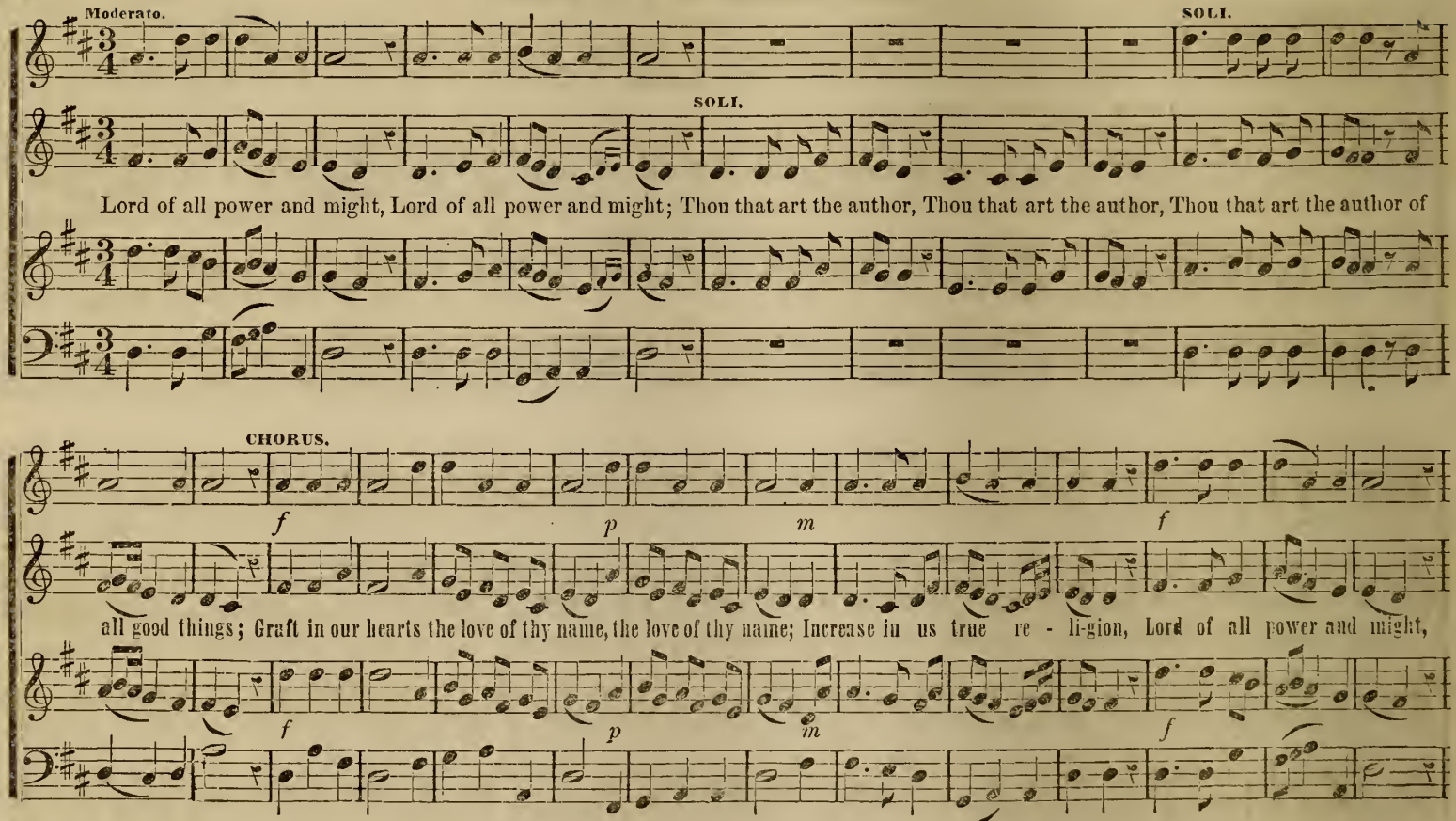
Beaumont. P. M.

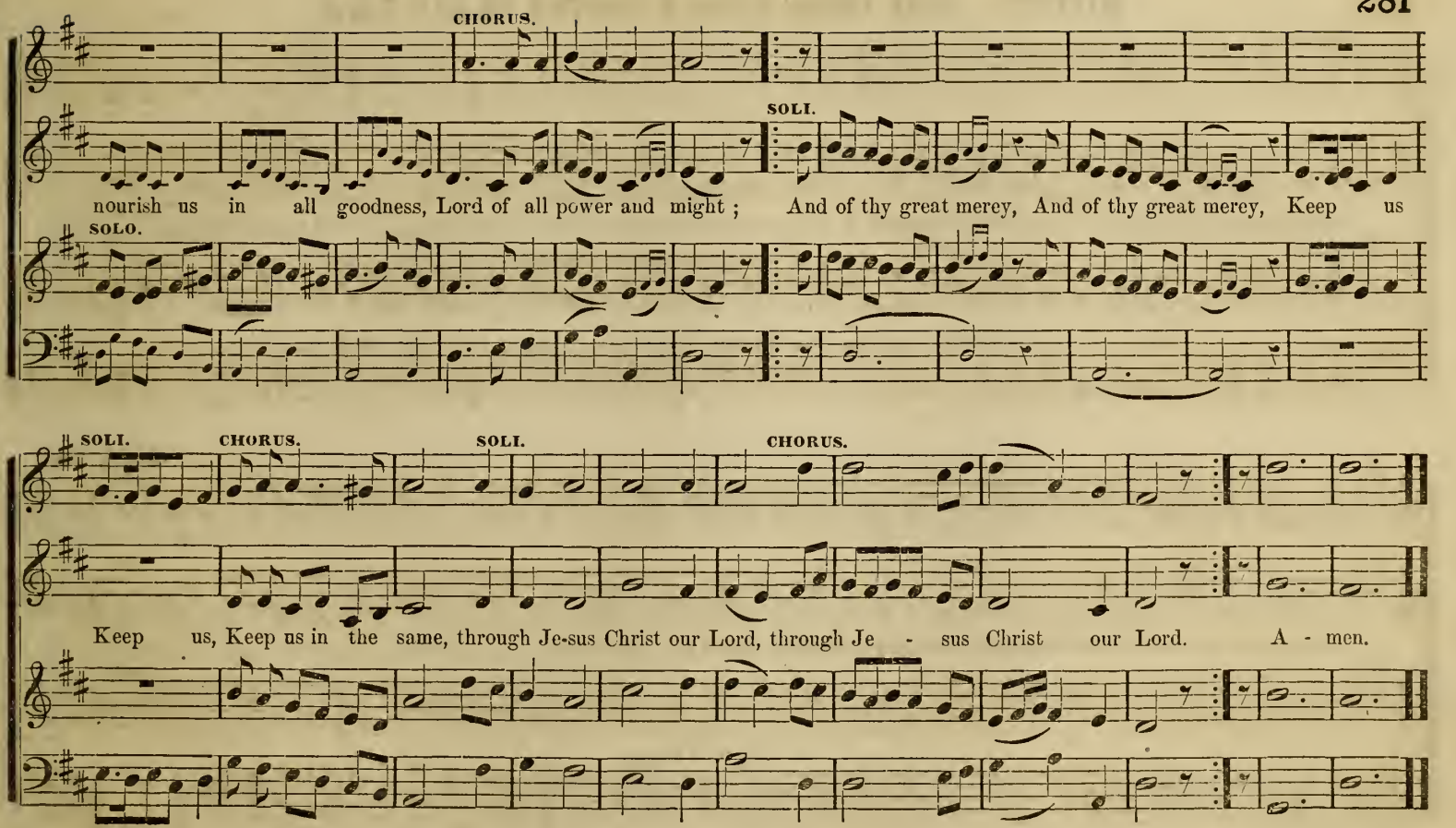

The God of Abraham praise, Who reigns enthron'd a-bove : Ancient of ev - er - last-ing days, And God of love :
Je - ho - vah, Great I AM ! By earth and heaven con - fest ; I bow and bless the sa-cred Name, For ev - er blest.


Larghetto.
p
Cres.
mf
I will a - rise, will a - rise &c.
I will a - rise, I will a - rise, will a - rise, And go to my Fa-ther; and will say un - to him, Fa - ther, Father, I have sinned, have sinned, I have
p
pp
mf
Rall. p
sinned against heav'n and before thee, be - fore thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

COLLECT. Lord of all power and might.

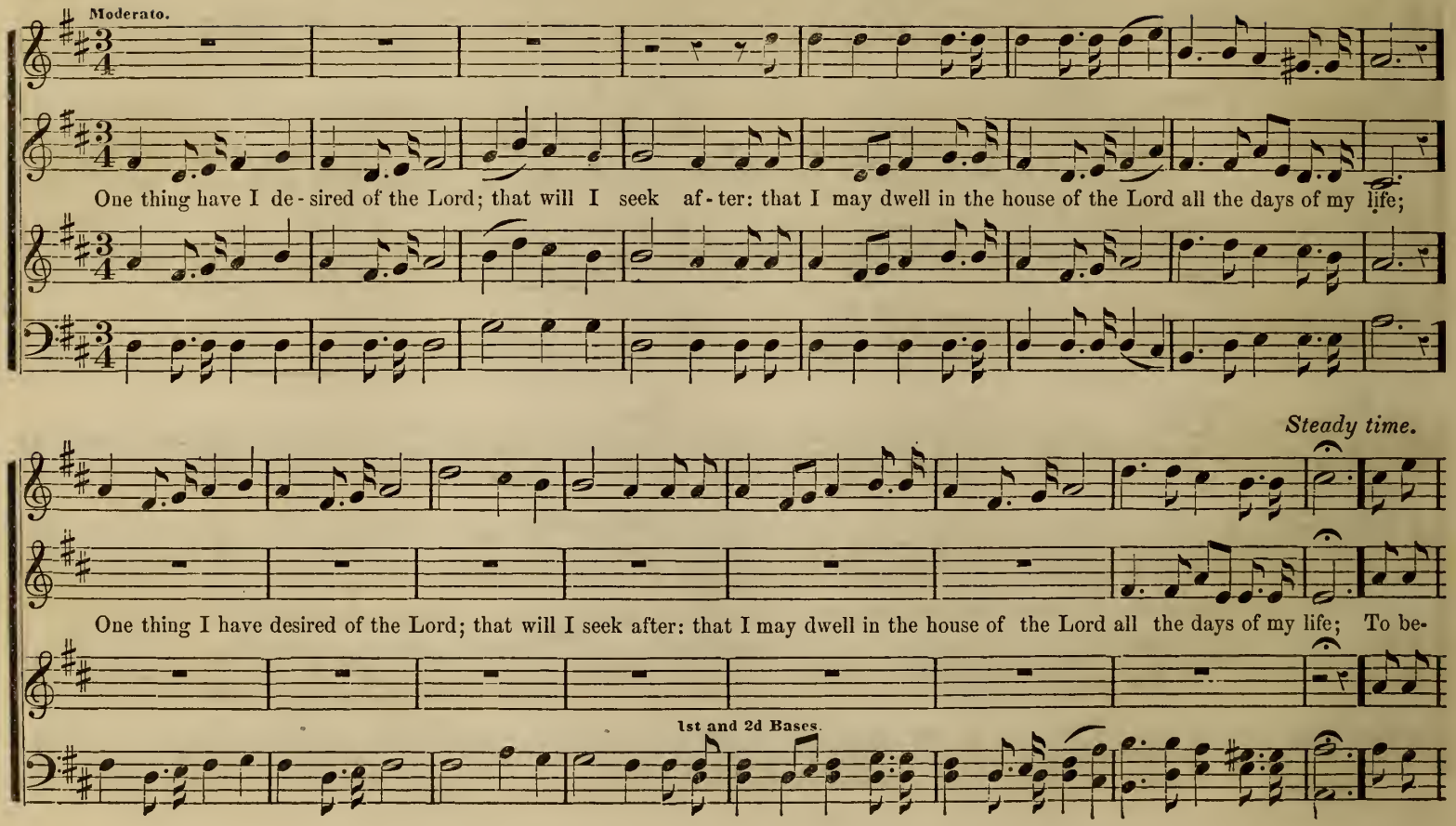
WILLIAM MASON.

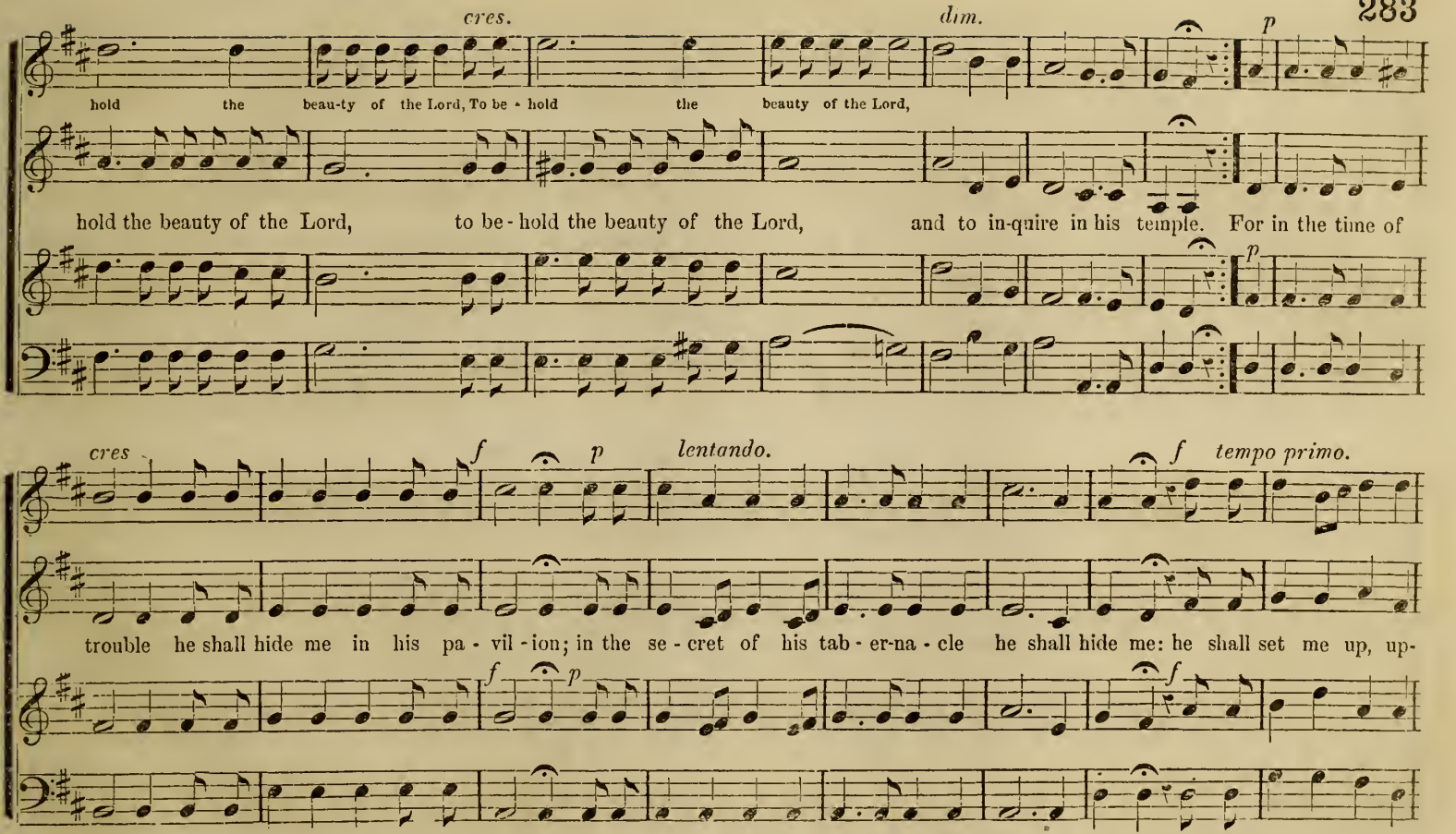

Moderato.
SOLI.
SOLI.
Lord of all power and might, Lord of all power and might; Thou that art the author, Thou that art the author, Thou that art the author of
CHORUS.
f
p
m
f
all good things; Graft in our hearts the love of thy name, the love of thy name; Increase in us true re - li-gion, Lord of all power and might,
f
p
m
f

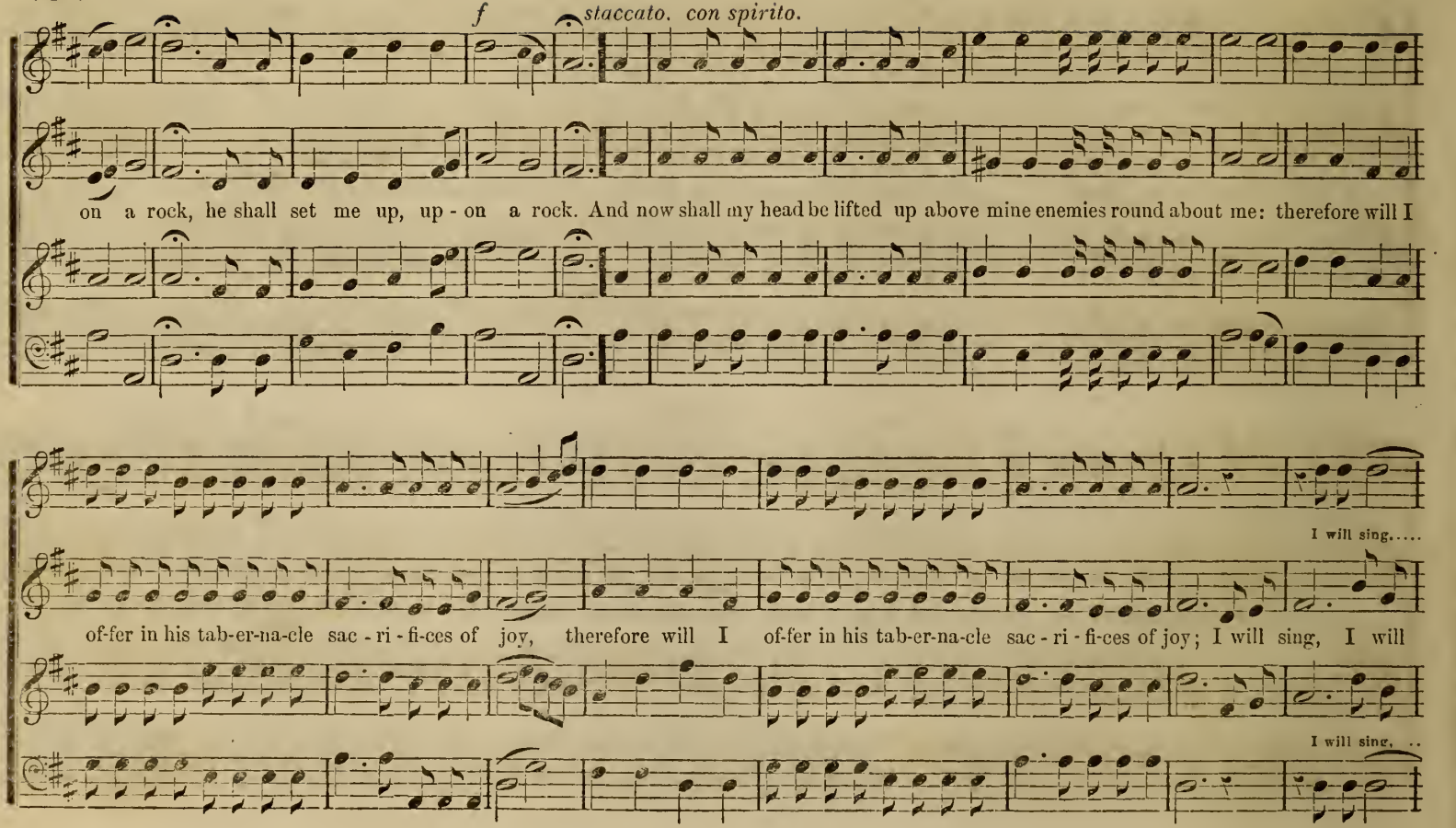

CHORUS.
SOLI.
nourish us in all goodness, Lord of all power and might ; And of thy great merey, And of thy great merey, Keep us
SOLO.
SOLI.
CHORUS.
SOLI.
CHORUS.
Keep us, Keep us in the same, through Je-sus Christ our Lord, through Je - sus Christ our Lord. A - men.

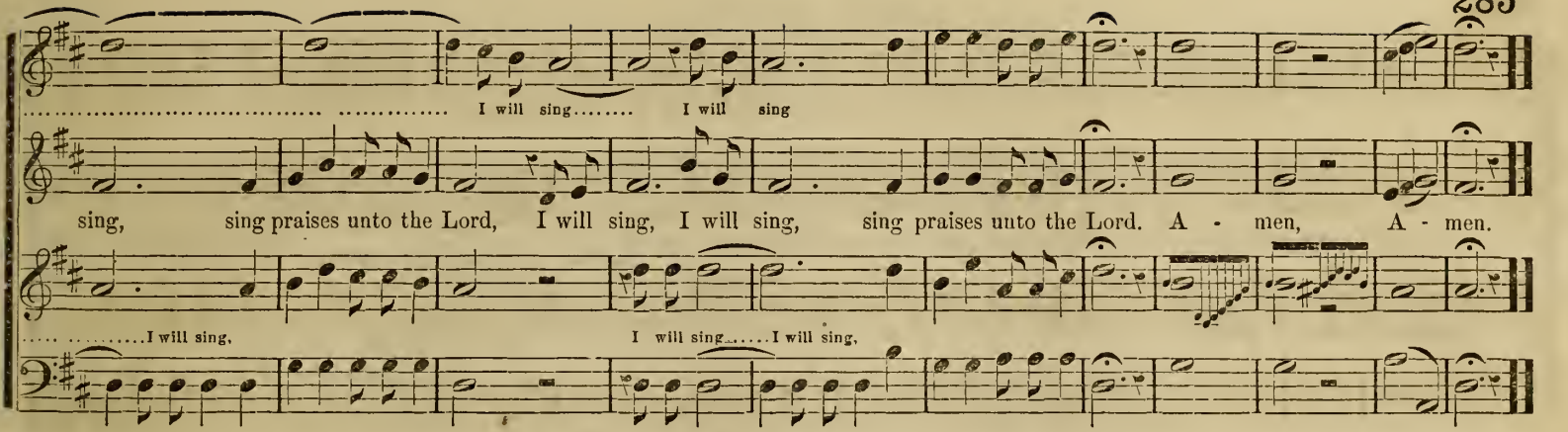
MOTET. One thing have I desired of the Lord.

W. B. B.

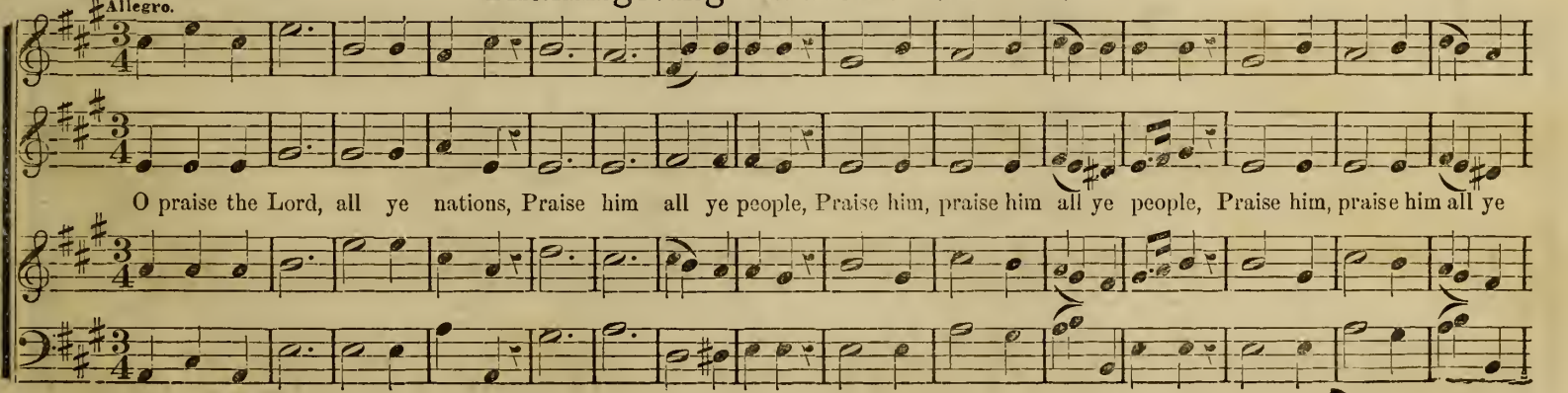

Moderato.
One thing have I de-sired of the Lord; that will I seek af-ter: that I may dwell in the house of the Lord all the days of my life;
Steady time.
One thing I have desired of the Lord; that will I seek after: that I may dwell in the house of the Lord all the days of my life; To be-
1st and 2d Bases.

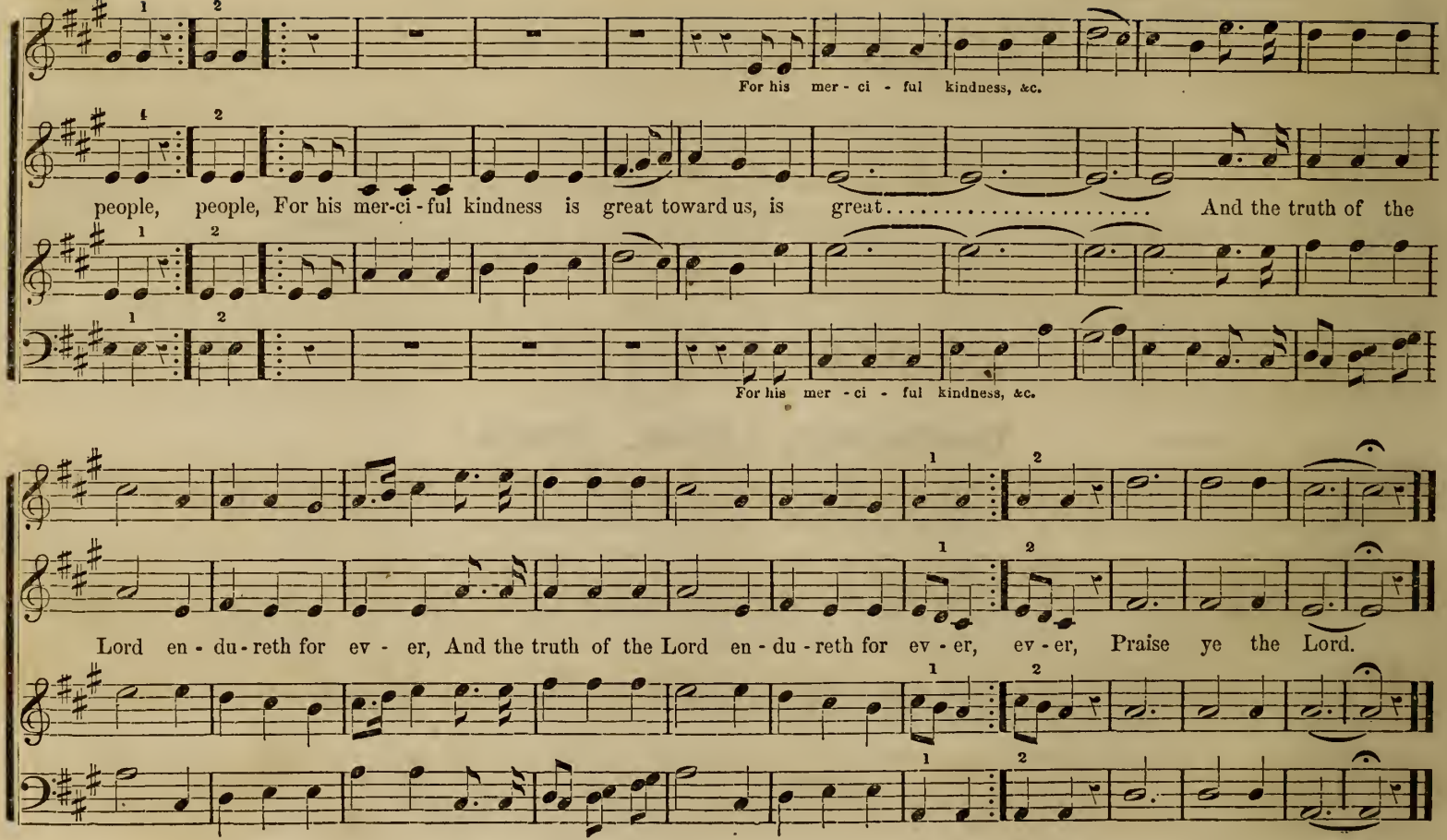

cres.
dim.
p
hold the beau-ty of the Lord, To be - hold the beauty of the Lord,
hold the beauty of the Lord, to be - hold the beauty of the Lord, and to in-quire in his temple. For in the time of
cres
f
p
lentando.
f
tempo primo.
trouble he shall hide me in his pa - vil - ion; in the se - cret of his tab - er-na - cle he shall hide me: he shall set me up, up-
f
p
f

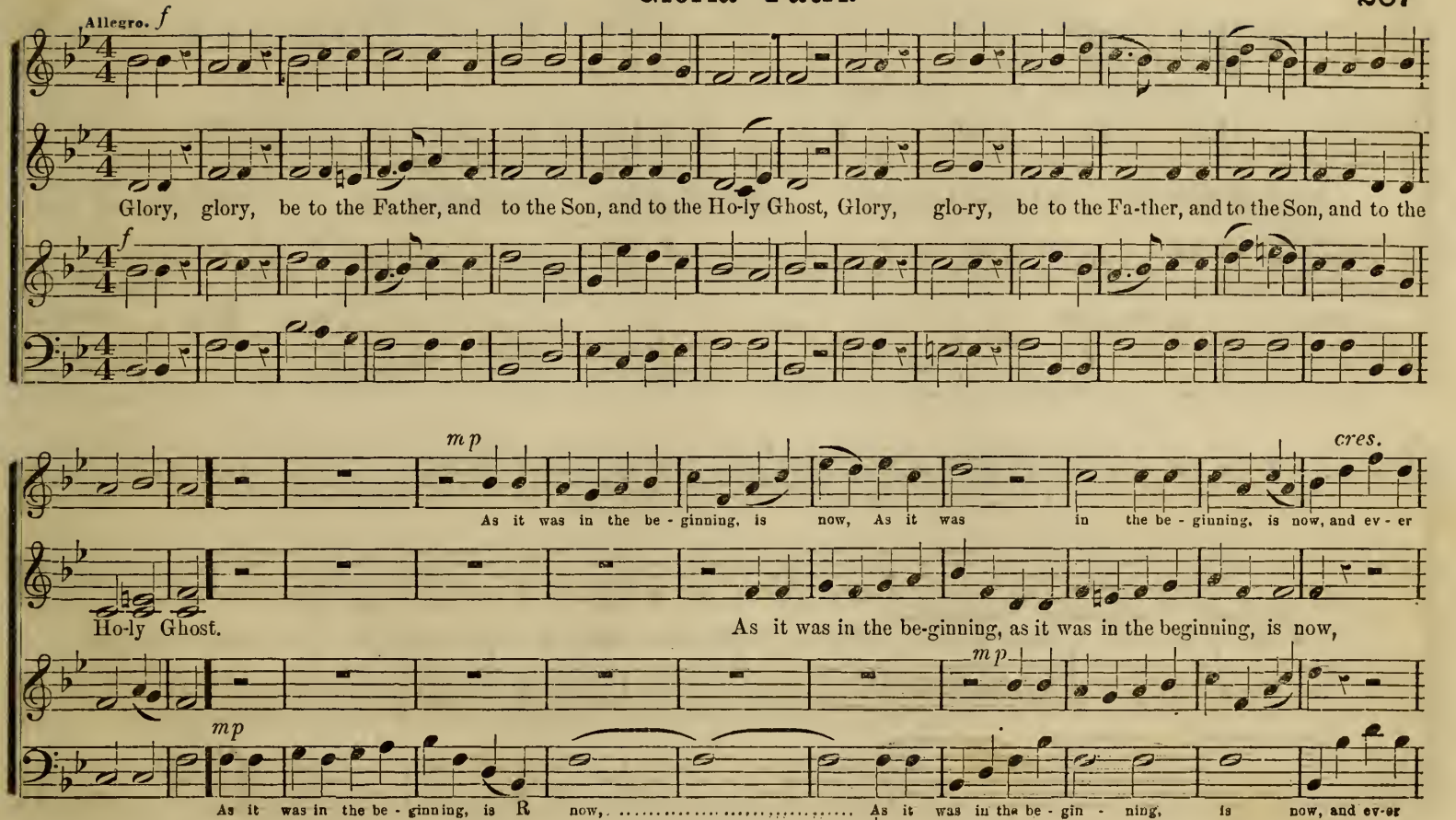

f
staccato. con spirito.
on a rock, he shall set me up, up - on a rock. And now shall my head be lifted up above mine enemies round about me: therefore will I
I will sing.....
of-fer in his tab-er-na-cle sac - ri - fi-ces of joy, therefore will I of-fer in his tab-er-na-cle sac - ri - fi-ces of joy; I will sing, I will
I will sing, ..

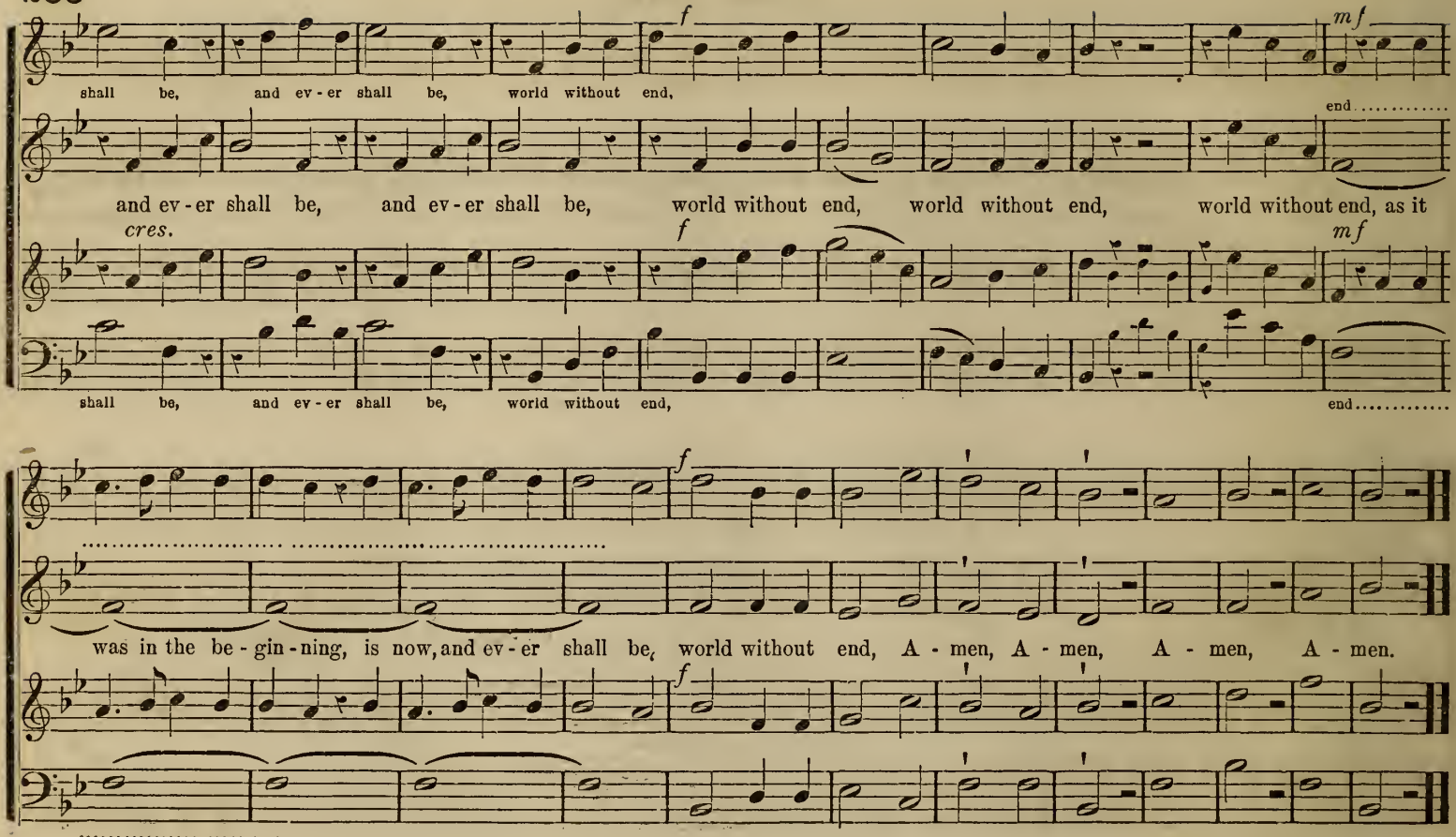

I will sing..... I will sing
sing, sing praises unto the Lord, I will sing, I will sing, sing praises unto the Lord. A - men, A - men.
.....I will sing, I will sing.....I will sing,

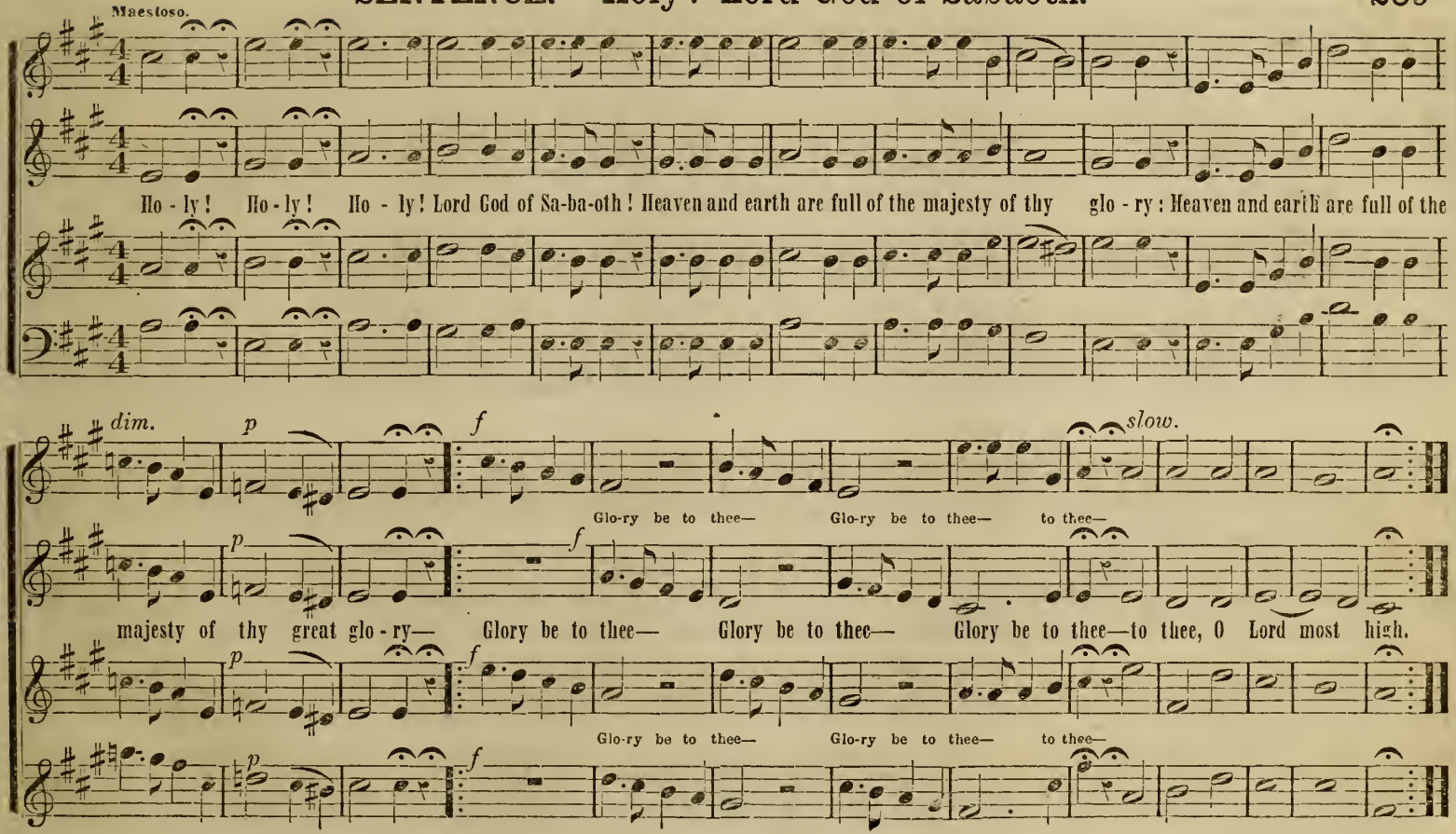
Thanksgiving Anthem. (Brevis.)


Allegro.
Psalm 117.
O praise the Lord, all ye nations, Praise him all ye people, Praise him, praise him all ye people, Praise him, praise him all ye


For his mer - ci - ful kindness, &c.
people, people, For his mer-ci-ful kindness is great toward us, is great..... And the truth of the
For his mer - ci - ful kindness, &c.
Lord en - du - reth for ev - er, And the truth of the Lord en - du - reth for ev - er, ev - er, Praise ye the Lord.

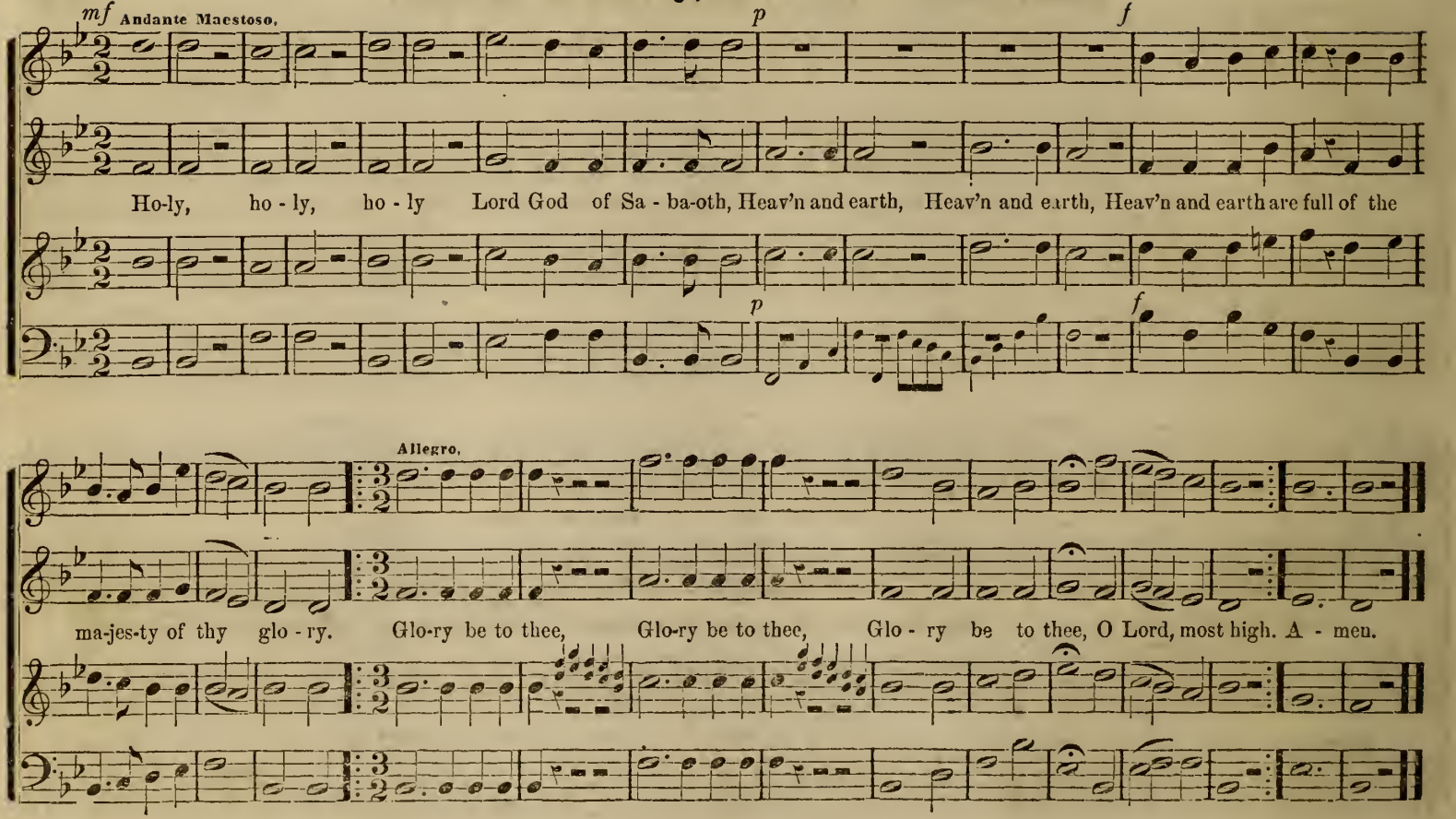

Allegro. f
Glory, glory, be to the Father, and to the Son, and to the Ho-ly Ghost, Glory, glo-ry, be to the Fa-ther, and to the Son, and to the
f
mp
cres.
As it was in the be - ginning, is now, As it was in the be - ginning, is now, and ev - er
Ho-ly Ghost.
As it was in the be-ginning, as it was in the beginning, is now,
mp
mp
As it was in the be - ginning, is now, As it was in the be - gin - ning, is now, and ev-er


shall be, and ev - er shall be, world without end,
f
mf
end.....
and ev - er shall be, and ev - er shall be, world without end, world without end, world without end, as it
cres.
f
mf
shall be, and ev - er shall be, world without end,
end.....
f
was in the be - gin - ning, is now, and ev - er shall be, world without end, A - men, A - men, A - men, A - men.
f

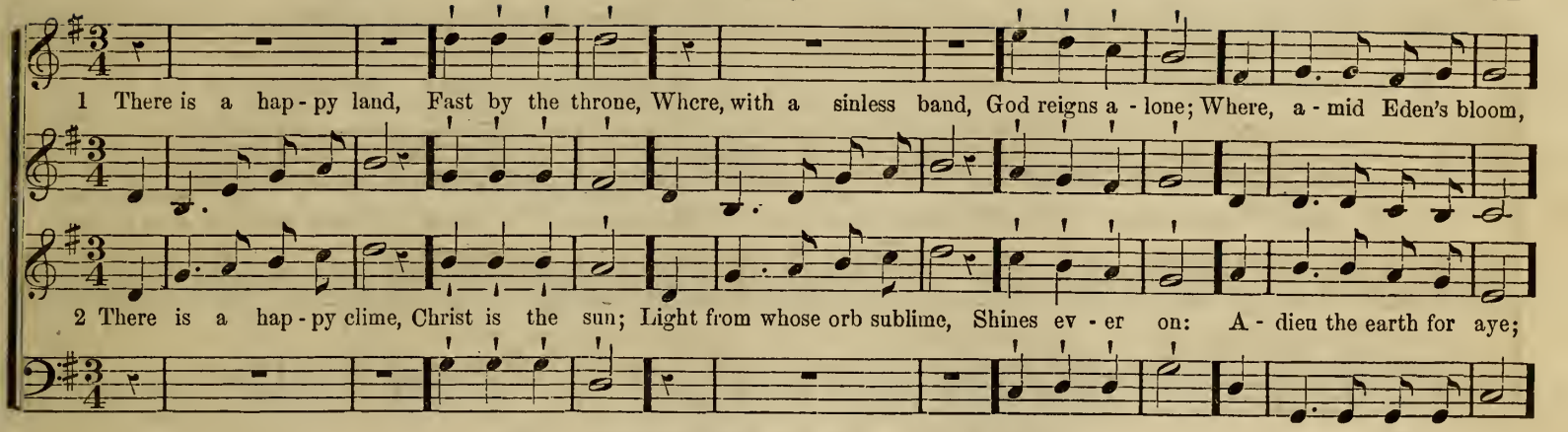

Maestoso.
Ho - ly! Ho - ly! Ho - ly! Lord God of Sa-ba-oth! Heaven and earth are full of the majesty of thy glo - ry: Heaven and earth are full of the
dim.
p
f
slow.
Glo-ry be to thee— Glo-ry be to thee— to thee—
majesty of thy great glo - ry— Glory be to thee— Glory be to thee— Glory be to thee—to thee, O Lord most high.
Glo-ry be to thee— Glo-ry be to thee— to thee—

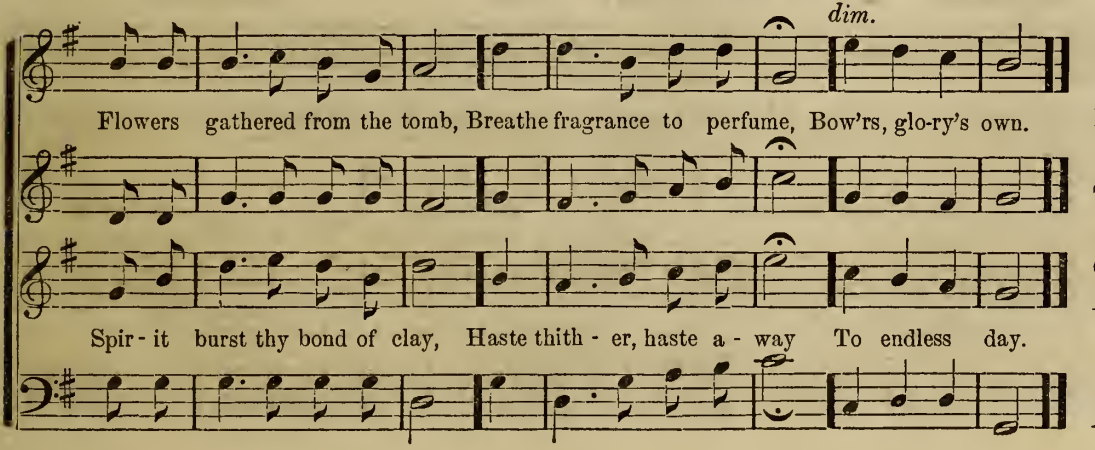
SANCTUS. Holy, Lord God of Sabaoth.

SWAFFIELD.


mf
Andante Maestoso.
p
f
Ho-ly, ho - ly, ho - ly Lord God of Sa - ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the
p
f
Allegro.
ma-jes-ty of thy glo - ry. Glo-ry be to thee, Glo-ry be to thee, Glo - ry be to thee, O Lord, most high. A - men.

Happy Land.


1 There is a hap - py land, Fast by the throne, Where, with a sinless band, God reigns a - lone; Where, a - mid Eden's bloom,
2 There is a hap - py clime, Christ is the sun; Light from whose orb sublime, Shines ev - er on: A - dieu the earth for aye;


dim.
Flowers gathered from the tomb, Breathe fragrance to perfume, Bow'rs, glo-ry's own.
Spir - it burst thy bond of clay, Haste thith - er, haste a - way To endless day.

3.

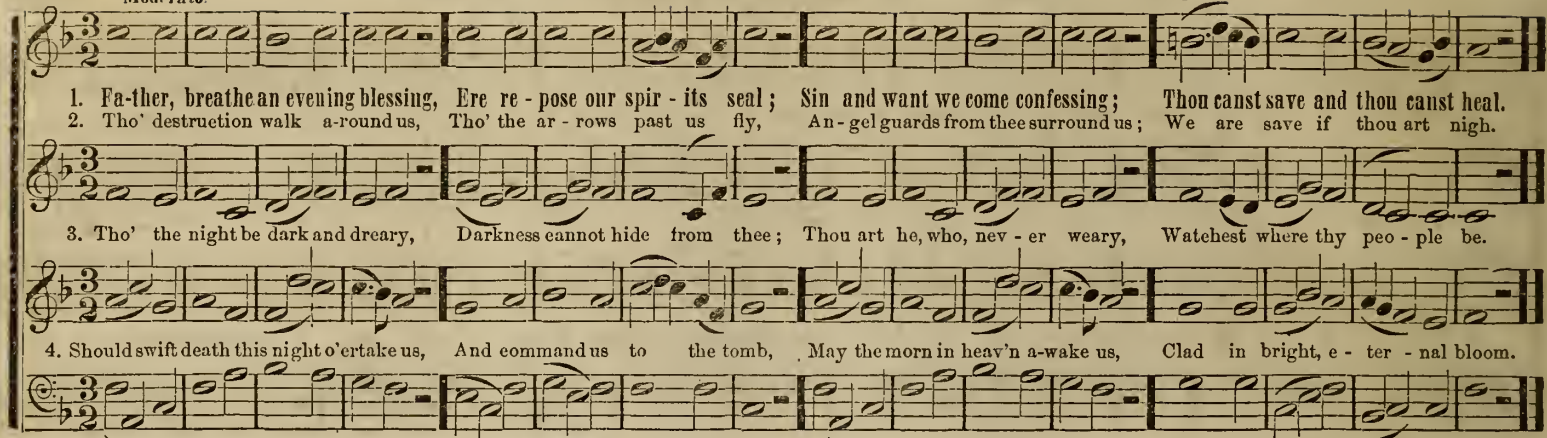
Earth's charms shall ne'er decoy
Thee back again;
For earth hath not a joy Without its pain;
Bliss is a thing that seems;
Hopes are only fleeting dreams,
Till death in Christ redeems, All, all is vain.

4.

On to thy happy home,
No more to sigh;
Where sin nor sorrow come, Where none may die;
On to that happy clime;
Oh, break forth, thou all sublime,
Angel I bide my time To soar on high.

HYMN. Father, breathe an evening blessing.

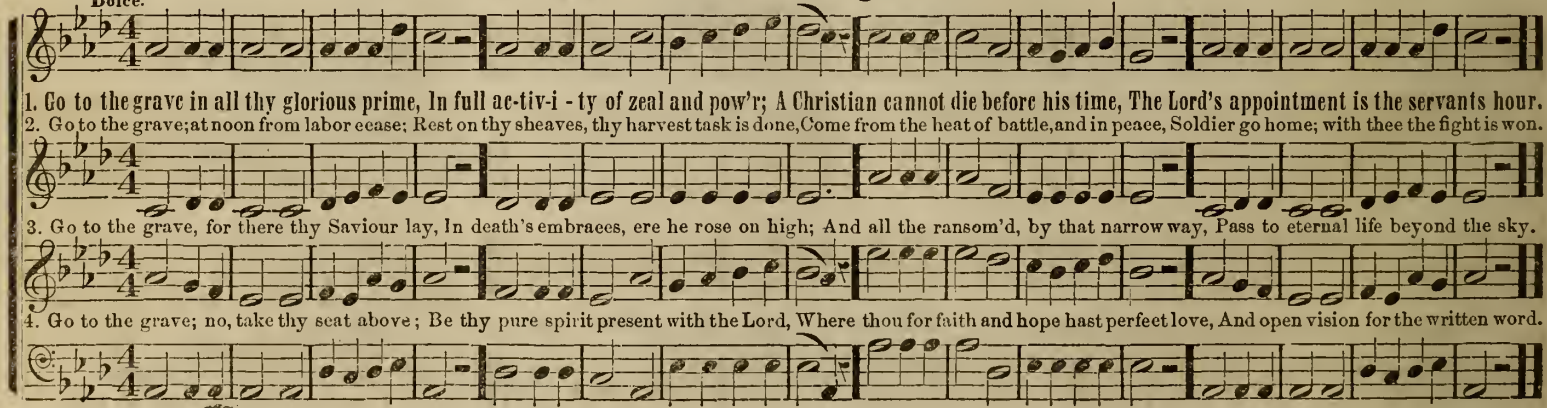
Moderato.


1. Fa-ther, breathe an evening blessing, Ere re - pose our spir - its seal; Sin and want we come confessing; Thou canst save and thou canst heal.
2. Tho' destruction walk a-round us, Tho' the ar - rows past us fly, An - gel guards from thee surround us; We are save if thou art nigh.
3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he, who, nev - er weary, Watchest where thy peo - ple be.
4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heav'n a-wake us, Clad in bright, e - ter - nal bloom.

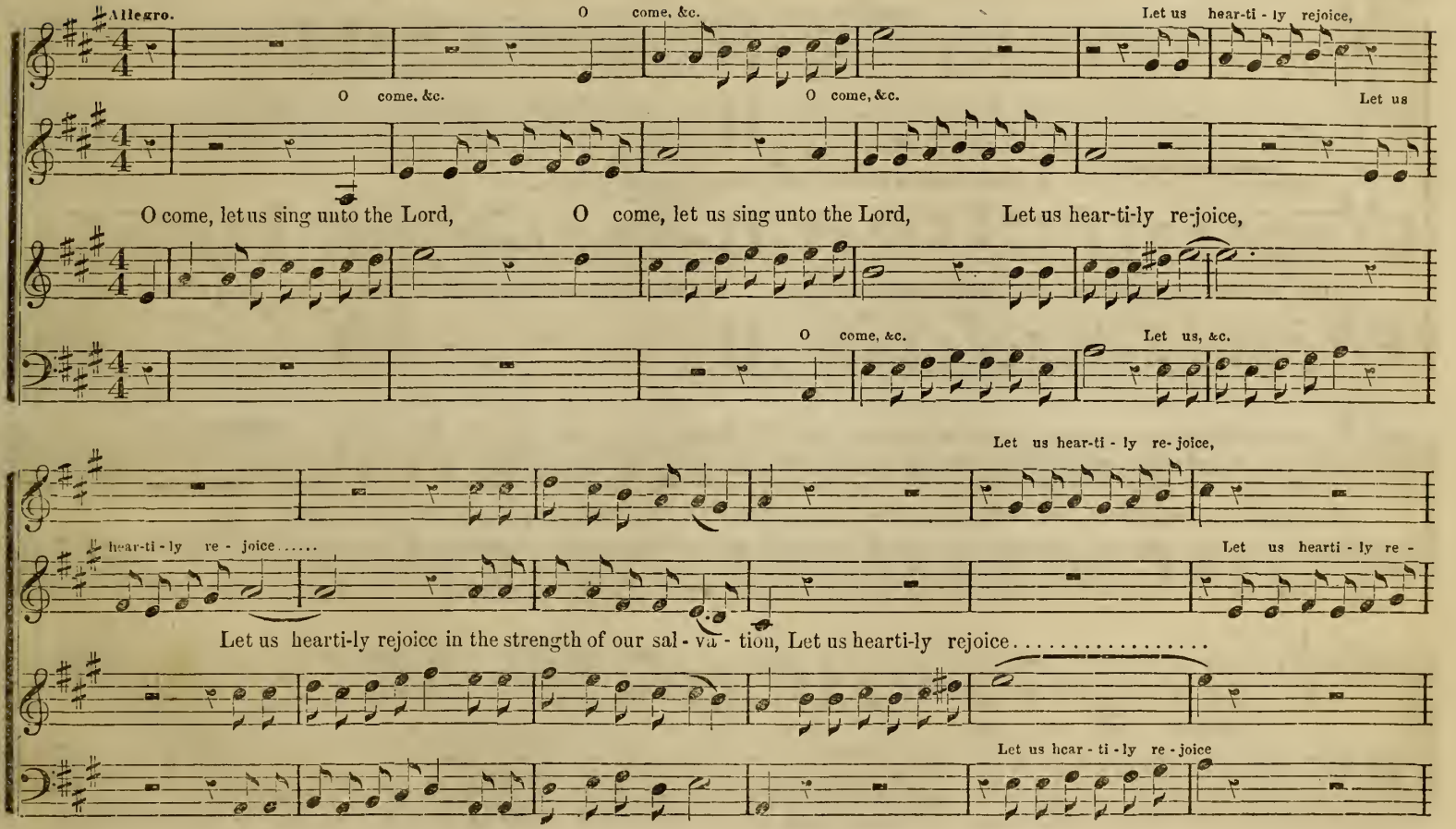
HYMN. Go to the grave. 10s.

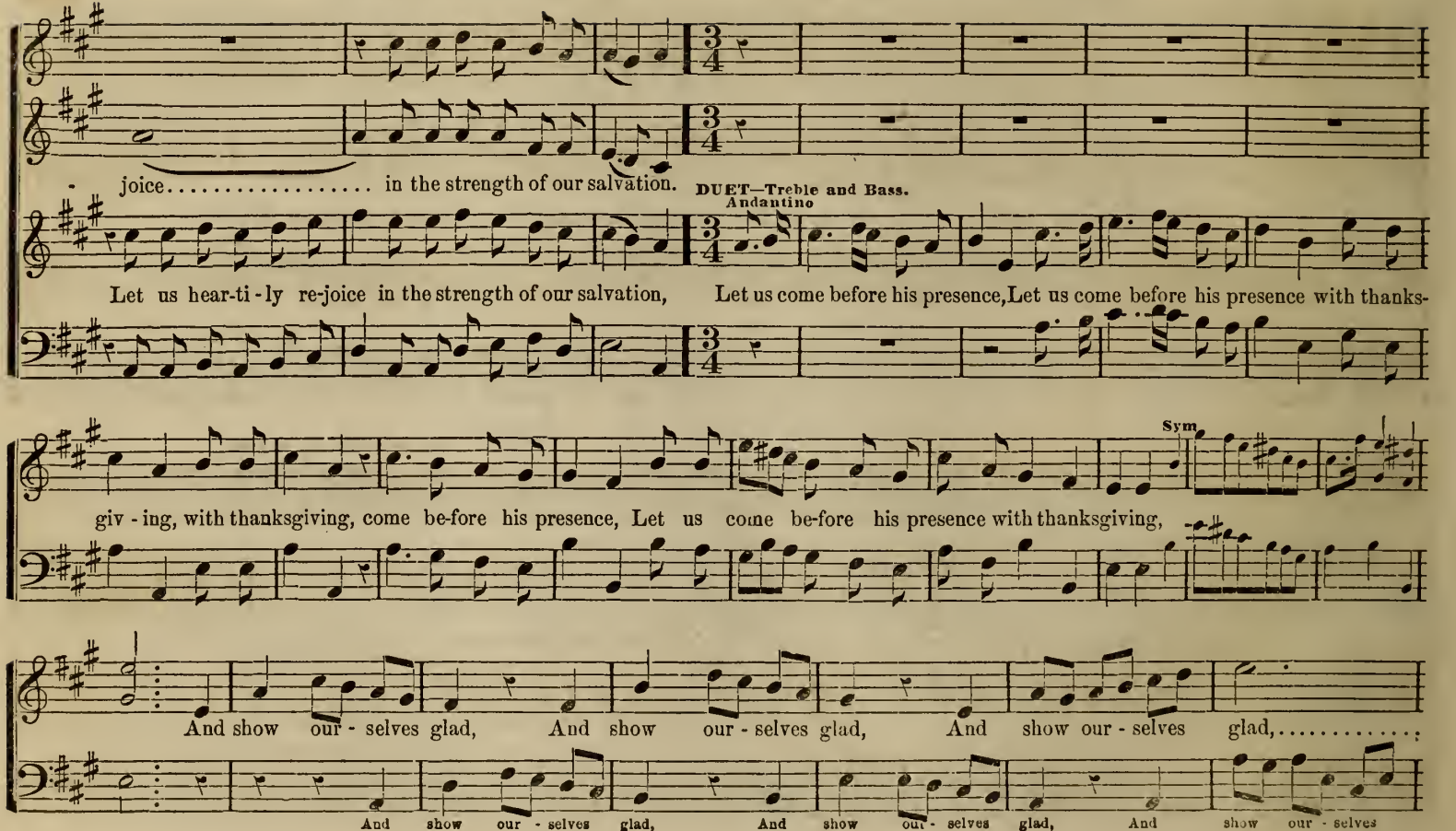
T. B. WHITE.

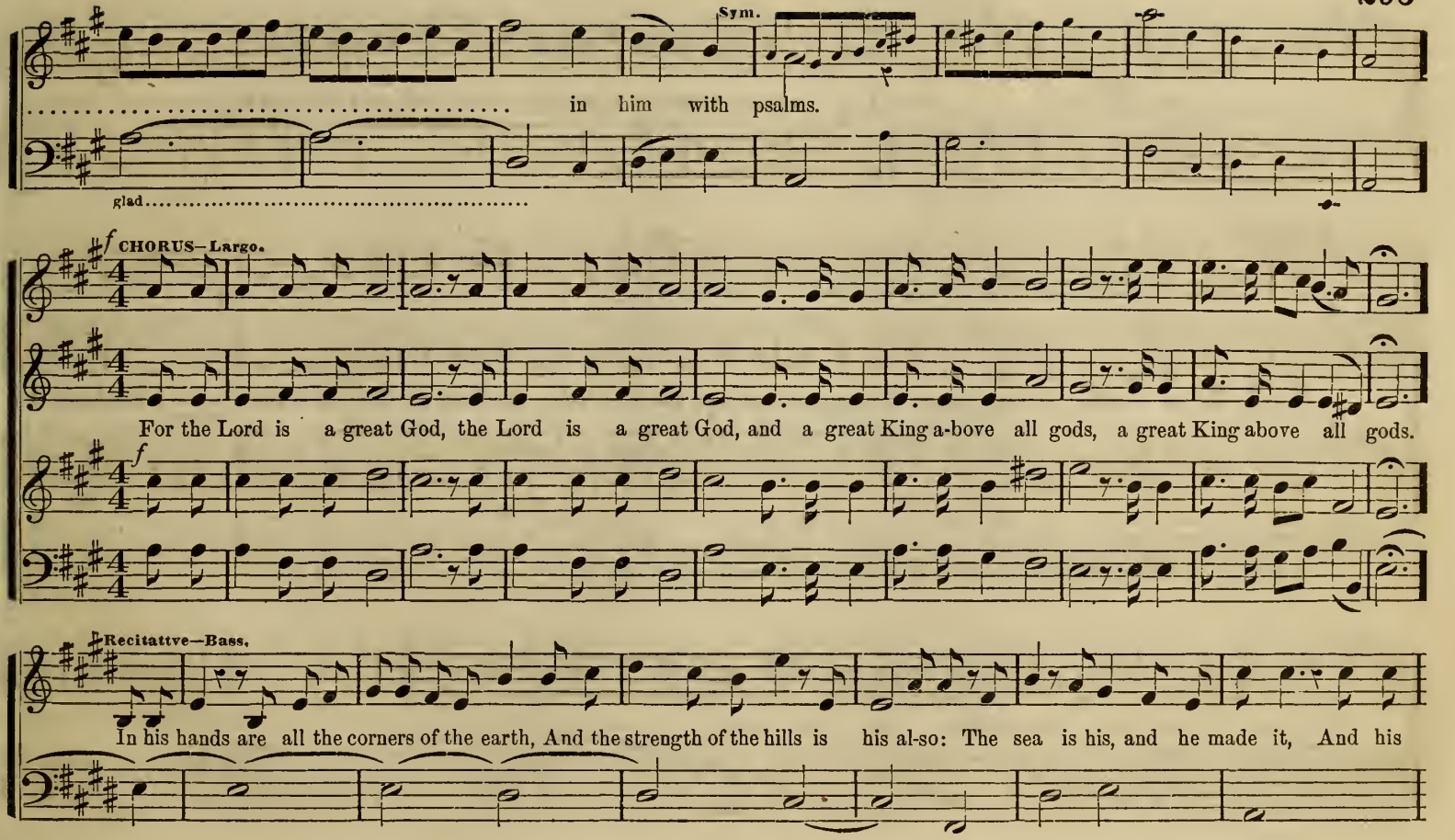
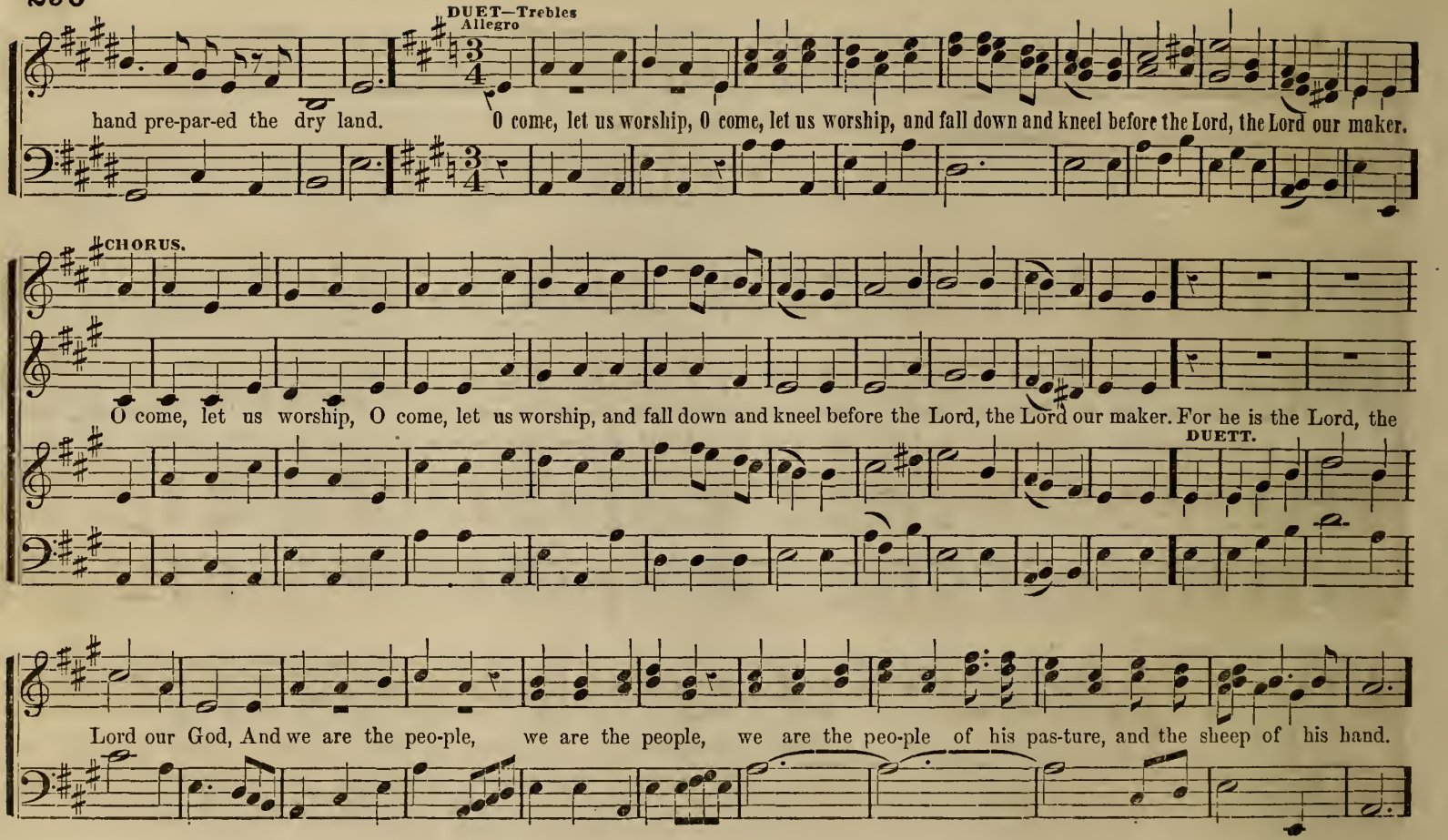
Dolce.

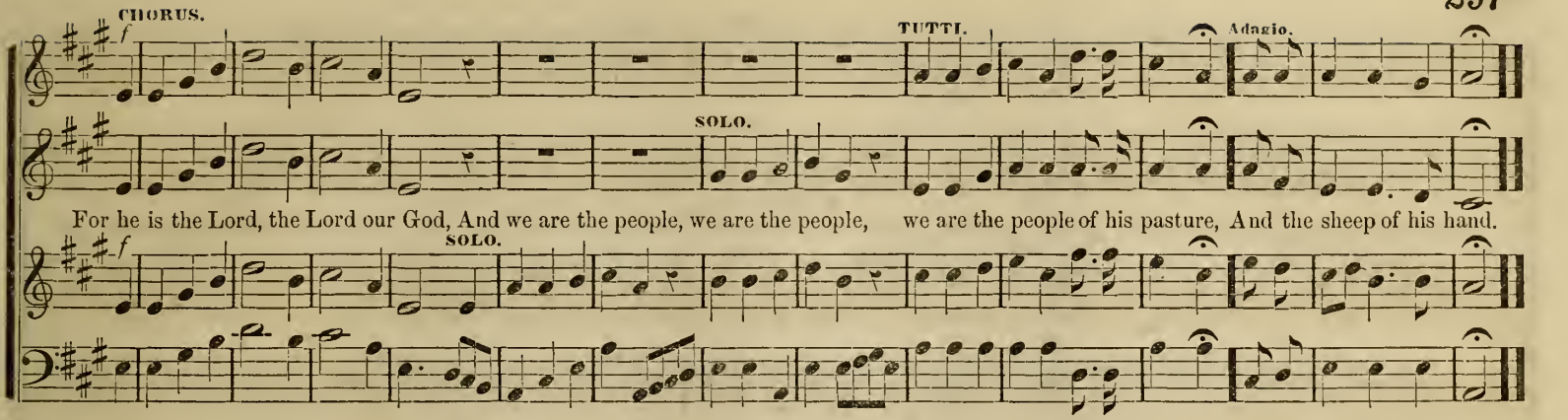

1. Go to the grave in all thy glorious prime, In full ac-tiv-i - ty of zeal and pow'r; A Christian cannot die before his time, The Lord's appointment is the servants hour.
2. Go to the grave; at noon from labor cease; Rest on thy sheaves, thy harvest task is done, Come from the heat of battle, and in peace, Soldier go home; with thee the fight is won.
3. Go to the grave, for there thy Saviour lay, In death's embraces, ere he rose on high; And all the ransom'd, by that narrow way, Pass to eternal life beyond the sky.
4. Go to the grave; no, take thy seat above; Be thy pure spirit present with the Lord, Where thou for faith and hope hast perfect love, And open vision for the written word.

ANTHEM. O come, let us sing unto the Lord.

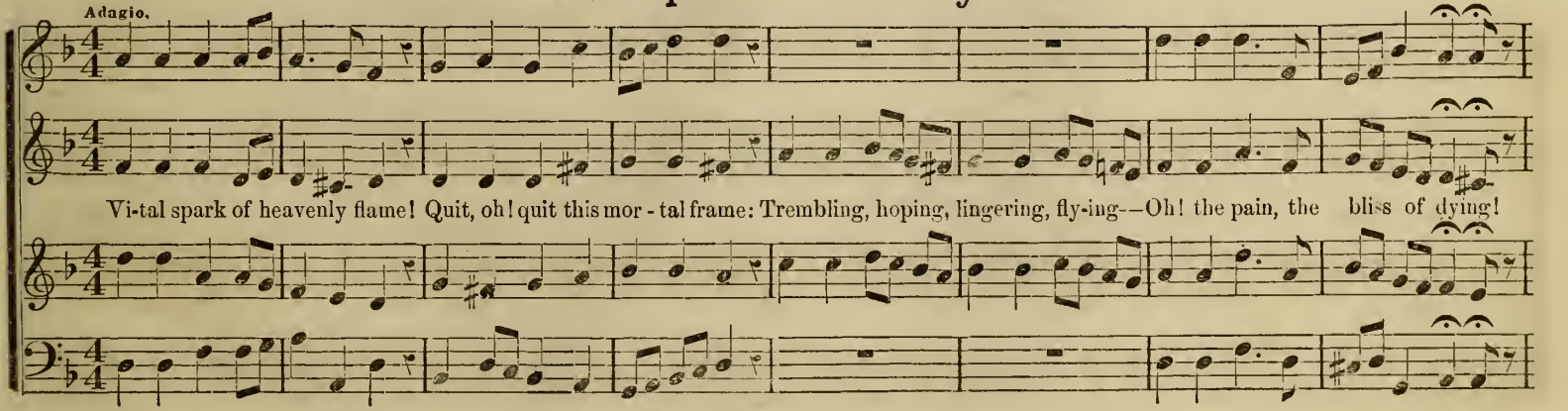

Allegro.
O come, &c.
Let us hear-ti-ly rejoice,
O come, &c.
O come, &c.
Let us
O come, let us sing unto the Lord,
O come, let us sing unto the Lord,
Let us hear-ti-ly re-joice,
O come, &c.
Let us, &c.
Let us hear-ti-ly re-joice,
hear-ti-ly re-joice.....
Let us hearti-ly re-
Let us hearti-ly rejoice in the strength of our sal-va-tion, Let us hearti-ly rejoice.....
Let us hear-ti-ly re-joice

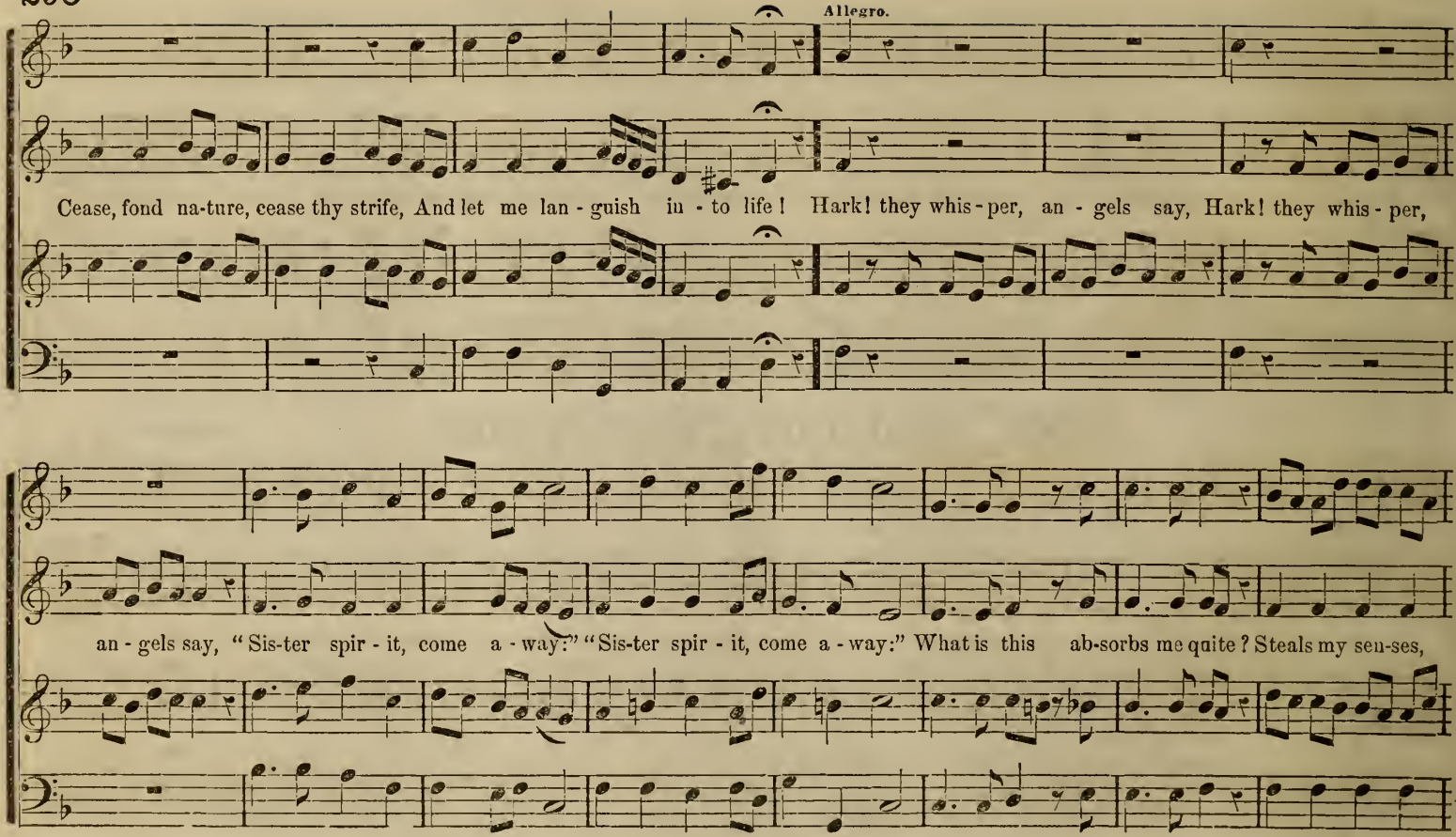

joice..... in the strength of our salvation.
DUET—Treble and Bass.
Andantino
Let us hear-ti-ly re-joice in the strength of our salvation, Let us come before his presence, Let us come before his presence with thanks-
Sym.
giv-ing, with thanksgiving, come be-fore his presence, Let us come be-fore his presence with thanksgiving,
And show our-selves glad, And show our-selves glad, And show our-selves glad,.....
And show our-selves glad, And show our-selves glad, And show our-selves

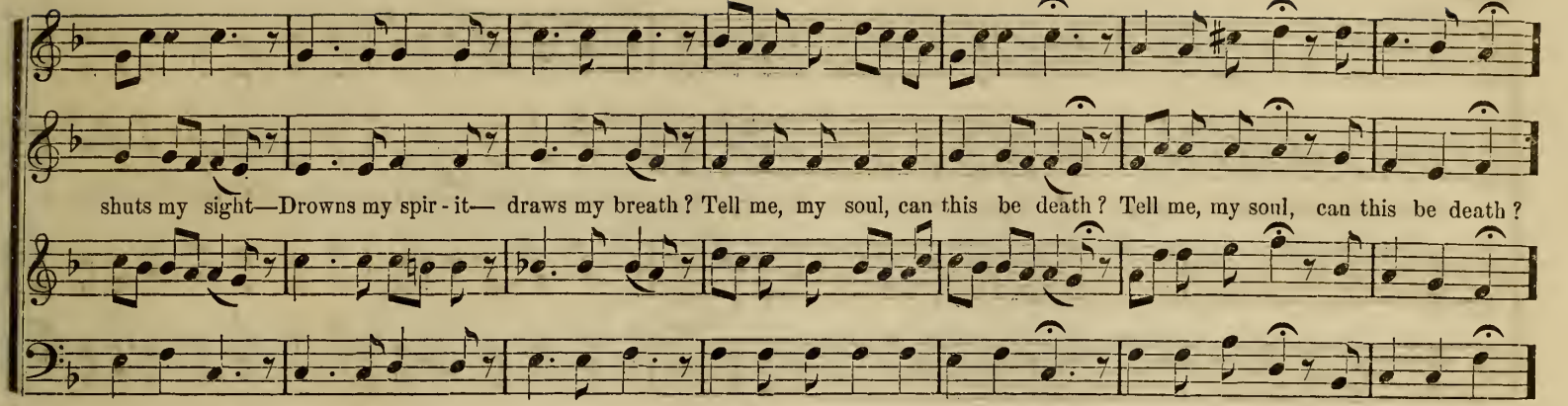

Sym.
in him with psalms.
glad
f CHORUS—Largo.
For the Lord is a great God, the Lord is a great God, and a great King a-bove all gods, a great King above all gods.
f
Recitattve—Bass.
In his hands are all the corners of the earth, And the strength of the hills is his al-so: The sea is his, and he made it, And his

DUET—Trebles
Allegro
hand pre-par-ed the dry land.
O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker.
CHORUS.
O come, let us worship, O come, let us worship, and fall down and kneel before the Lord, the Lord our maker. For he is the Lord, the
DUETT.
Lord our God, And we are the peo-ple, we are the people, we are the peo-ple of his pas-ture, and the sheep of his hand.

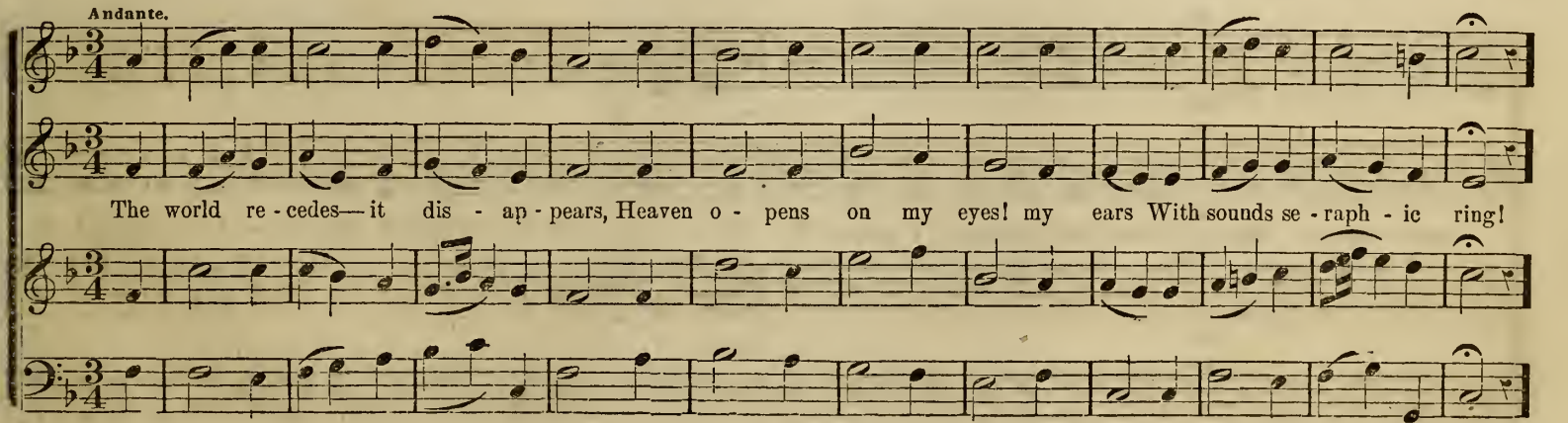

CHORUS.
f
TUTTI.
Adagio.
SOLO.
For he is the Lord, the Lord our God, And we are the people, we are the people, we are the people of his pasture, And the sheep of his hand.
f
SOLO.

HYMN. Vital spark of heavenly flame.


Adagio.
HARWOOD.
Vi-tal spark of heavenly flame! Quit, oh! quit this mor - tal frame: Trembling, hoping, lingering, fly-ing--Oh! the pain, the bliss of dying!

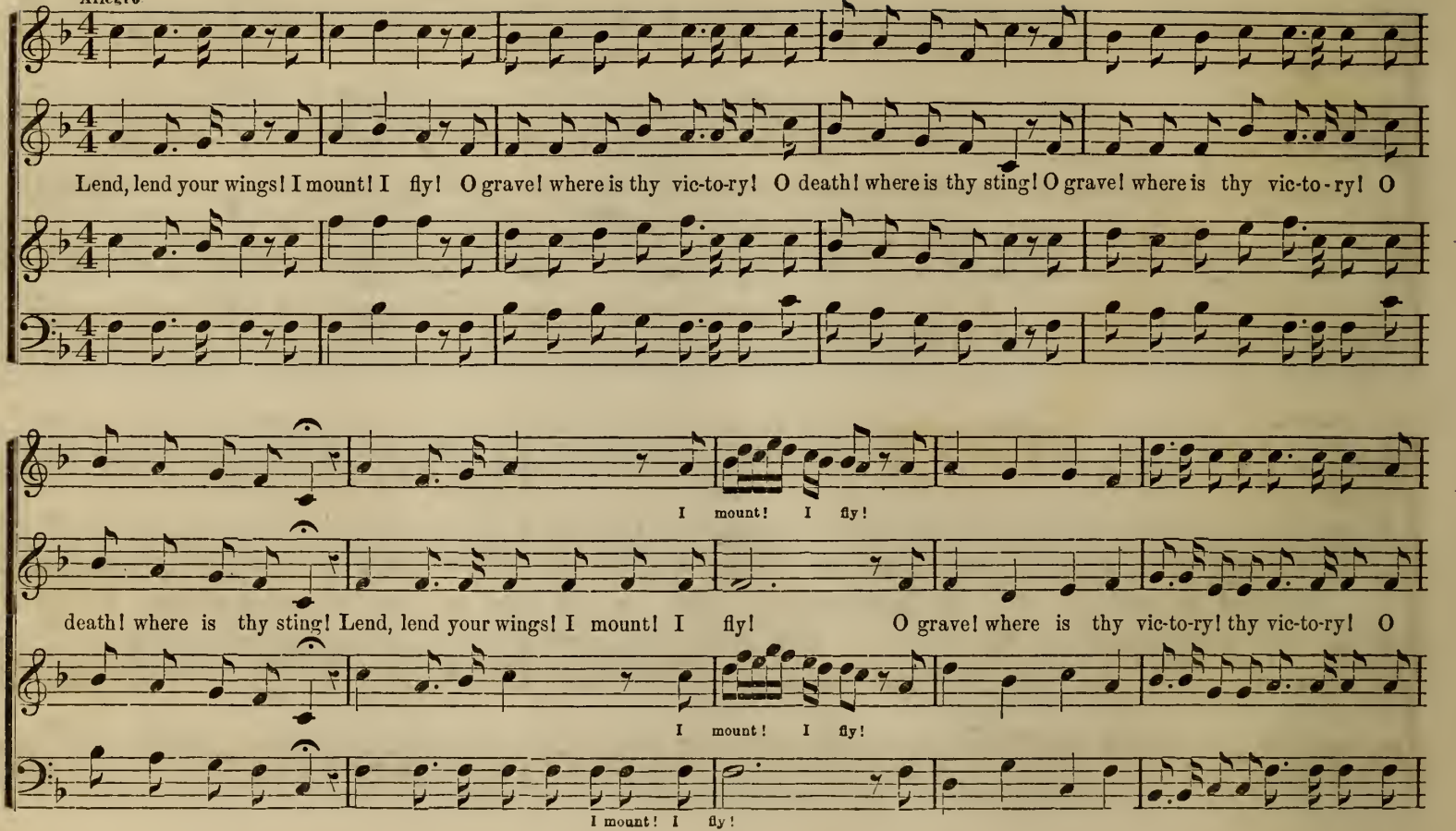

Allegro.
Cease, fond na-ture, cease thy strife, And let me lan - guish in - to life! Hark! they whis - per, an - gels say, Hark! they whis - per,
an - gels say, "Sis-ter spir - it, come a - way:" "Sis-ter spir - it, come a - way:" What is this ab-sorbs me quite? Steals my sen-ses,

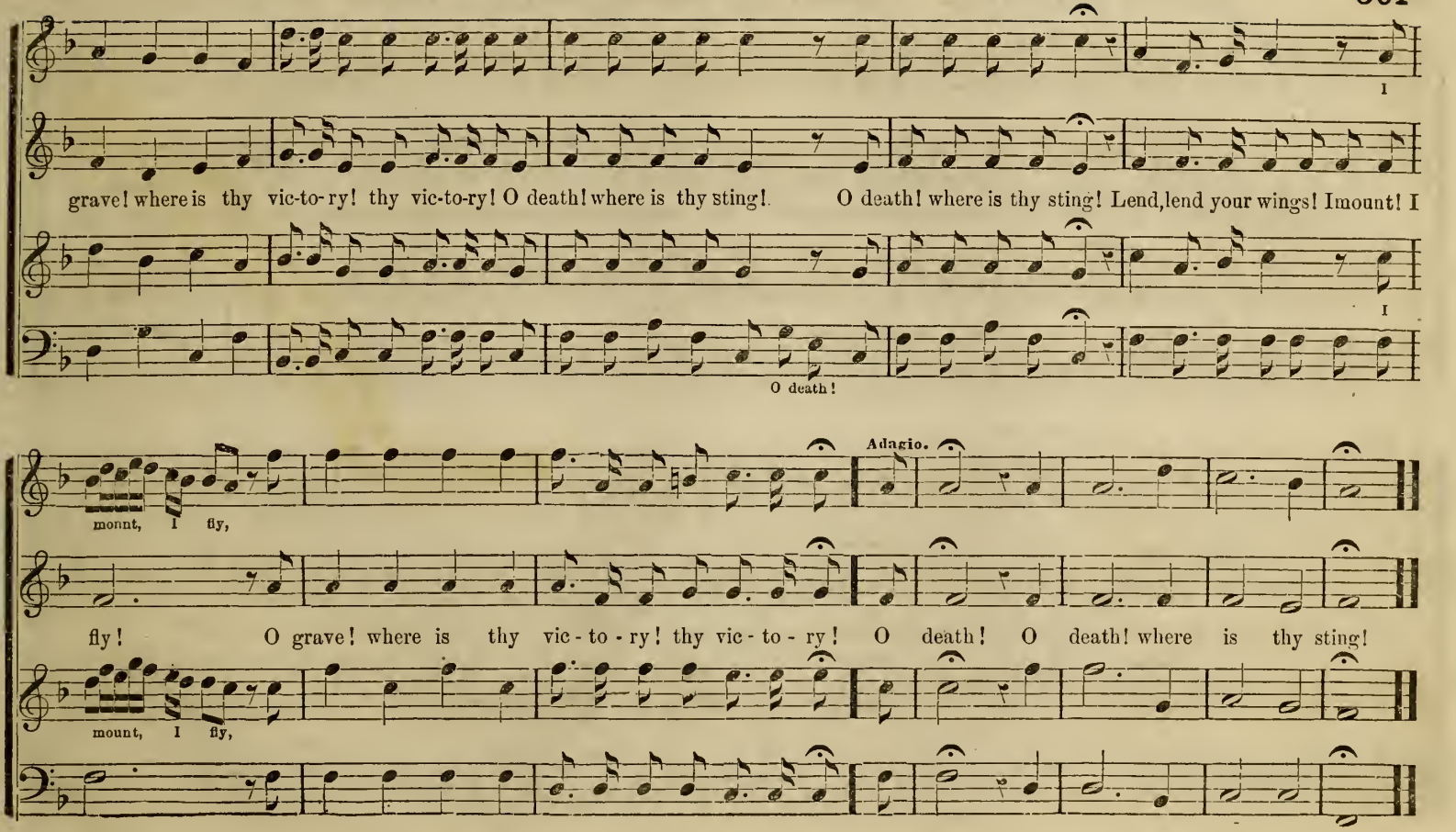

shuts my sight—Drowns my spir - it— draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death?


Andante.
The world re - cedes—it dis - ap - pears, Heaven o - pens on my eyes! my ears With sounds se - raph - ic ring!

300

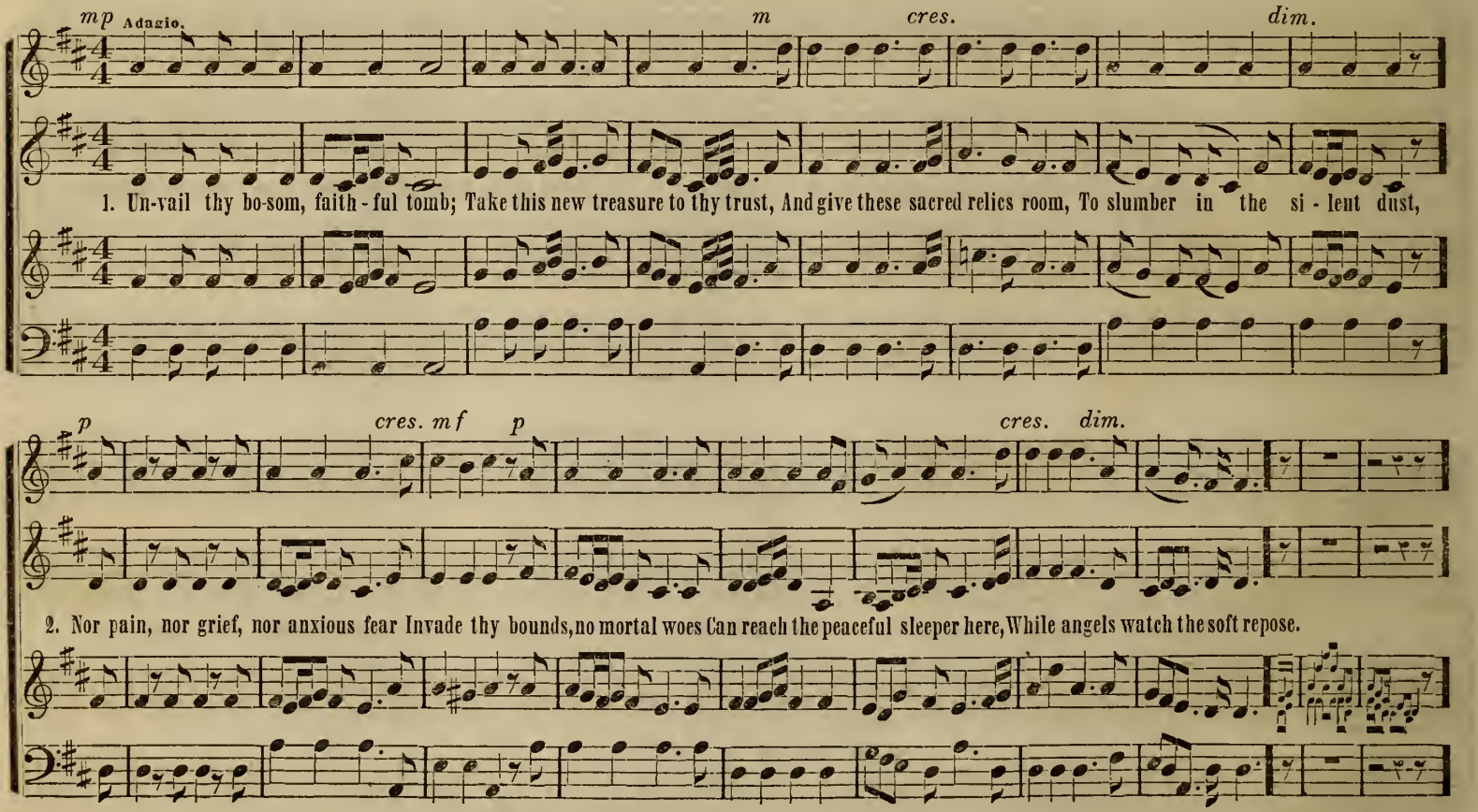
Allegro

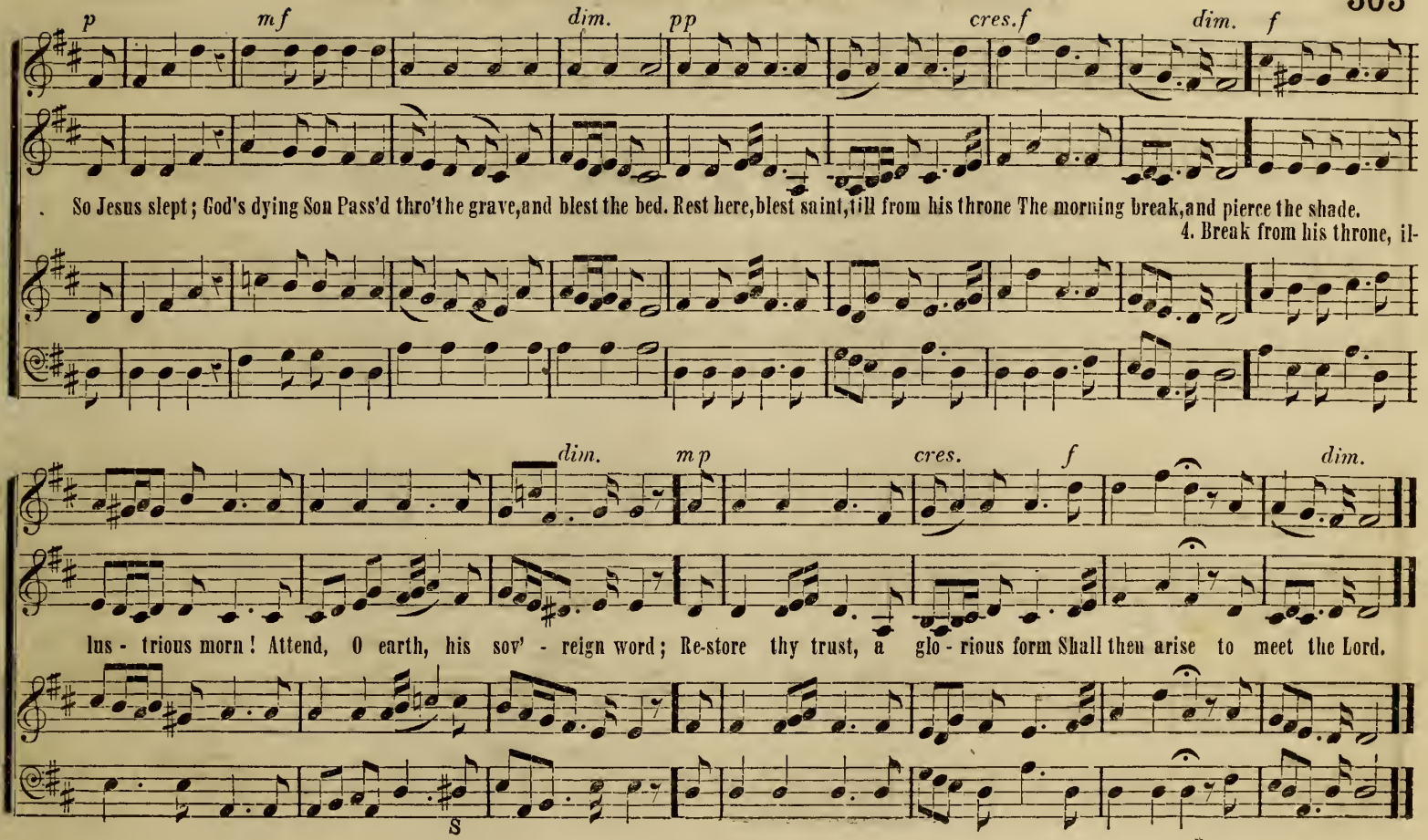

Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! O death! where is thy sting! O grave! where is thy vic-to-ry! O
I mount! I fly!
death! where is thy sting! Lend, lend your wings! I mount! I fly! O grave! where is thy vic-to-ry! thy vic-to-ry! O
I mount! I fly!
I mount! I fly!


I
grave! where is thy vic-to-ry! thy vic-to-ry! O death! where is thy sting! O death! where is thy sting! Lend, lend your wings! I mount! I
I
O death!
Adagio.
mount, I fly,
fly! O grave! where is thy vic - to - ry! thy vic - to - ry! O death! O death! where is thy sting!
mount, I fly,

HYMN ANTHEM. Unvail thy bosom, faithful tomb.

Newly arranged from HANDEL'S Dead March in Saul.

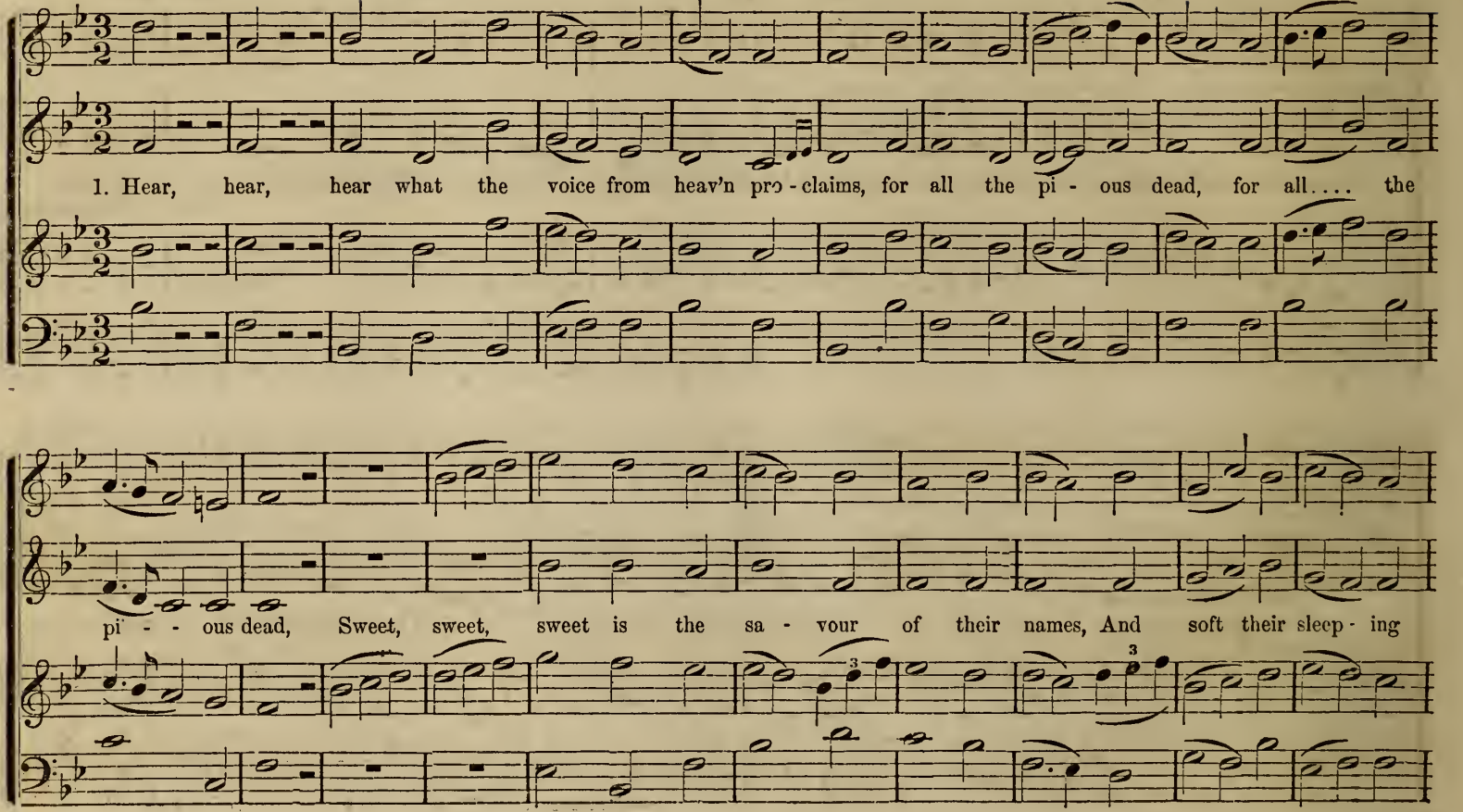

mp Adagio.
m
cres.
dim.
1. Un-vail thy bo-som, faith - ful tomb; Take this new treasure to thy trust, And give these sacred relics room, To slumber in the si - lent dust,
p
cres. mf
p
cres.
dim.
2. Nor pain, nor grief, nor anxious fear Invade thy bounds, no mortal woes Can reach the peaceful sleeper here, While angels watch the soft repose.

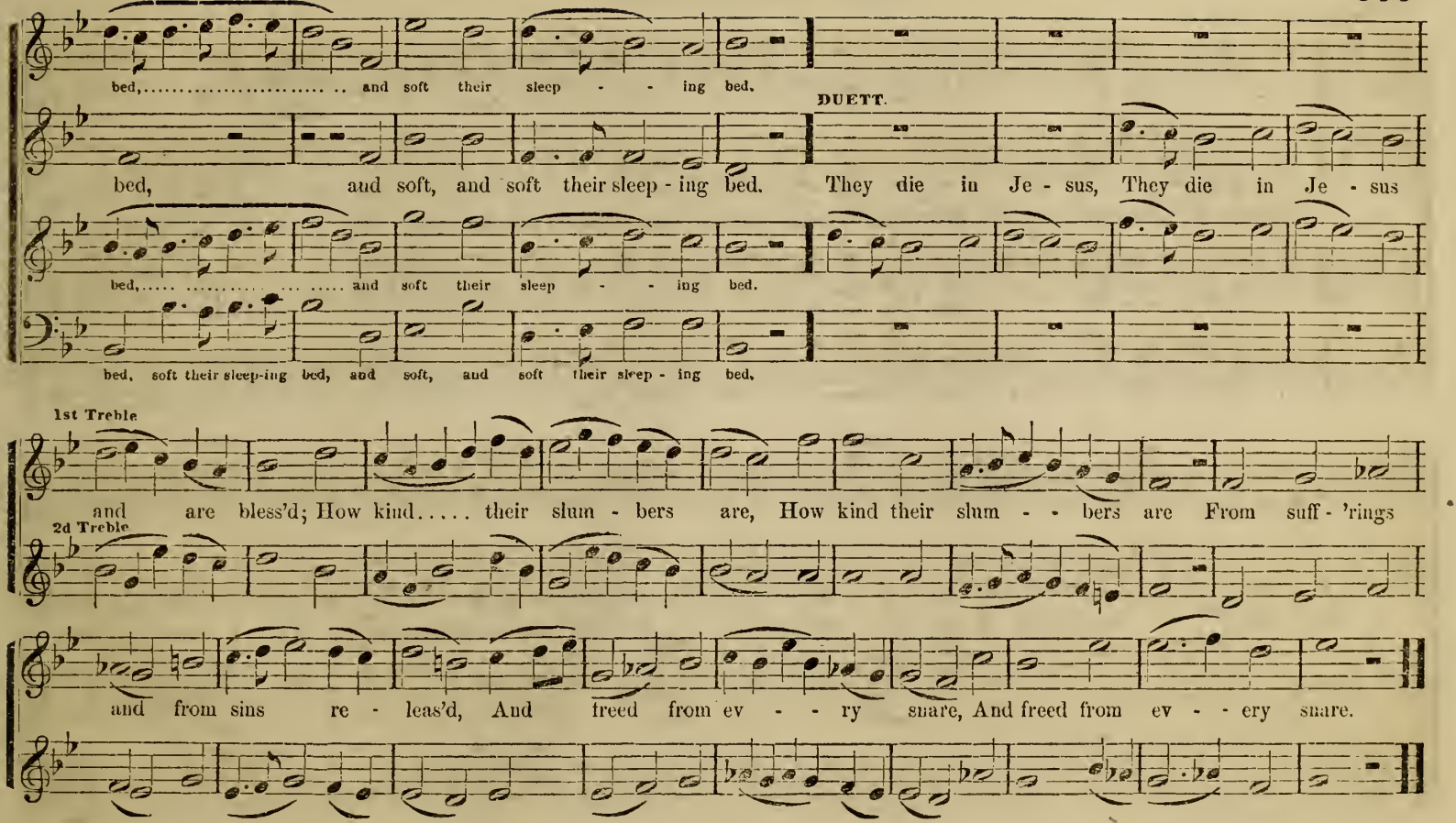

p
mf
dim.
pp
cres.f
dim.
f
So Jesus slept; God's dying Son Pass'd thro'the grave,and blest the bed. Rest here,blest saint,till from his throne The morning break,and pierce the shade.
4. Break from his throne, il-
dim.
mp
cres.
f
dim.
lus - trious morn! Attend, O earth, his sov' - reign word; Re-store thy trust, a glo - rious form Shall then arise to meet the Lord.
S

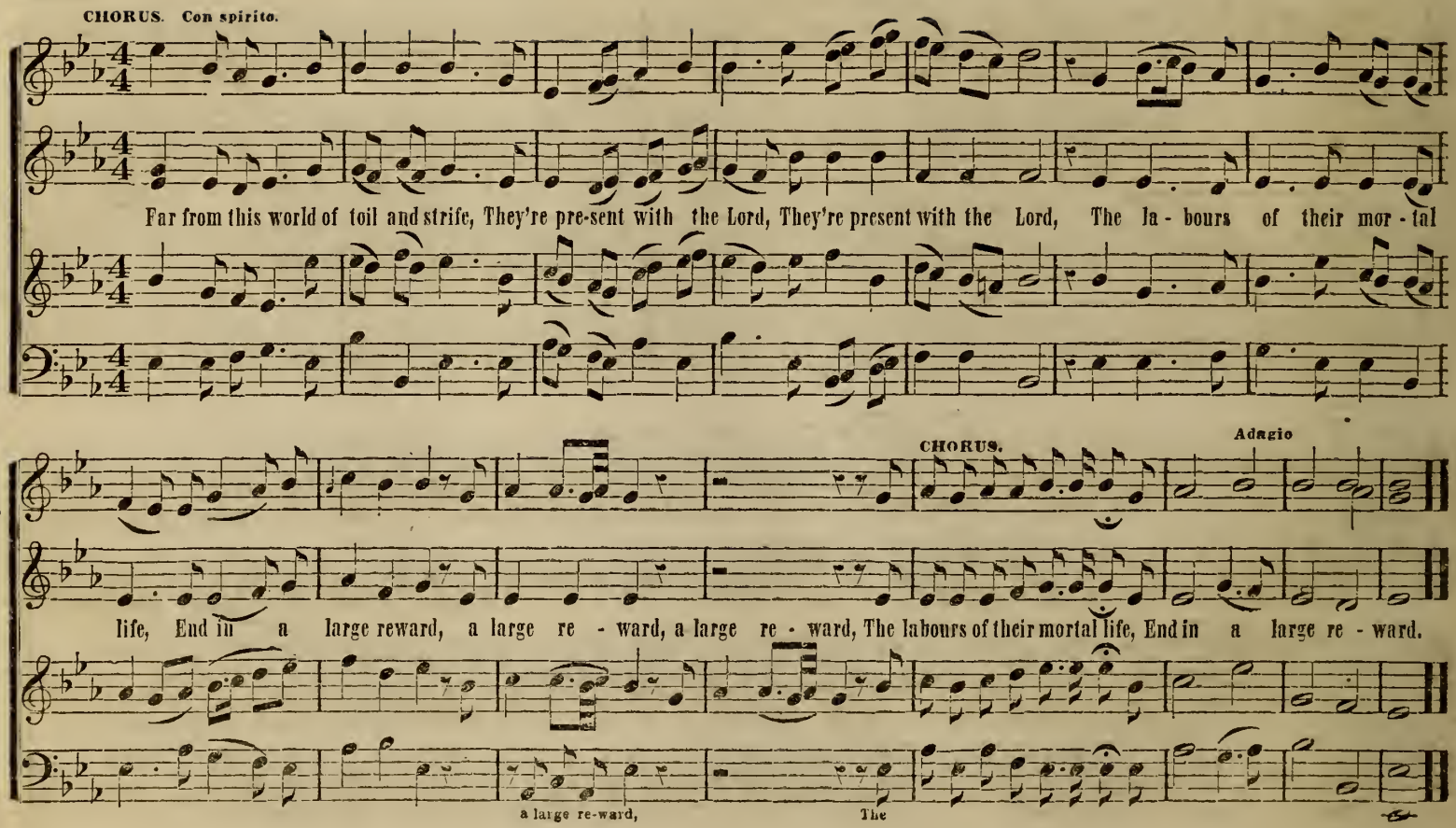
Slow and soft

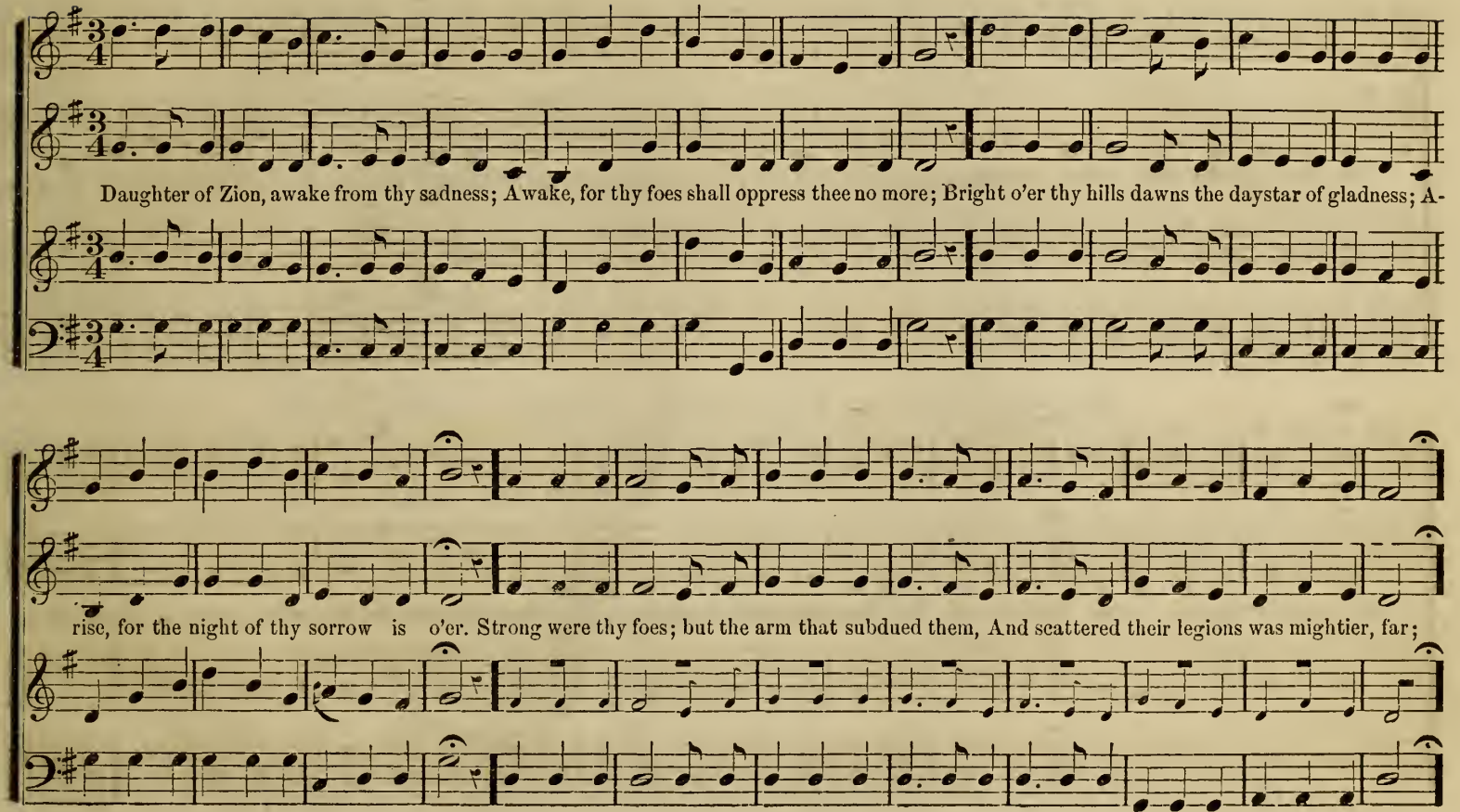
Blessed are the Dead which die in the Lord.

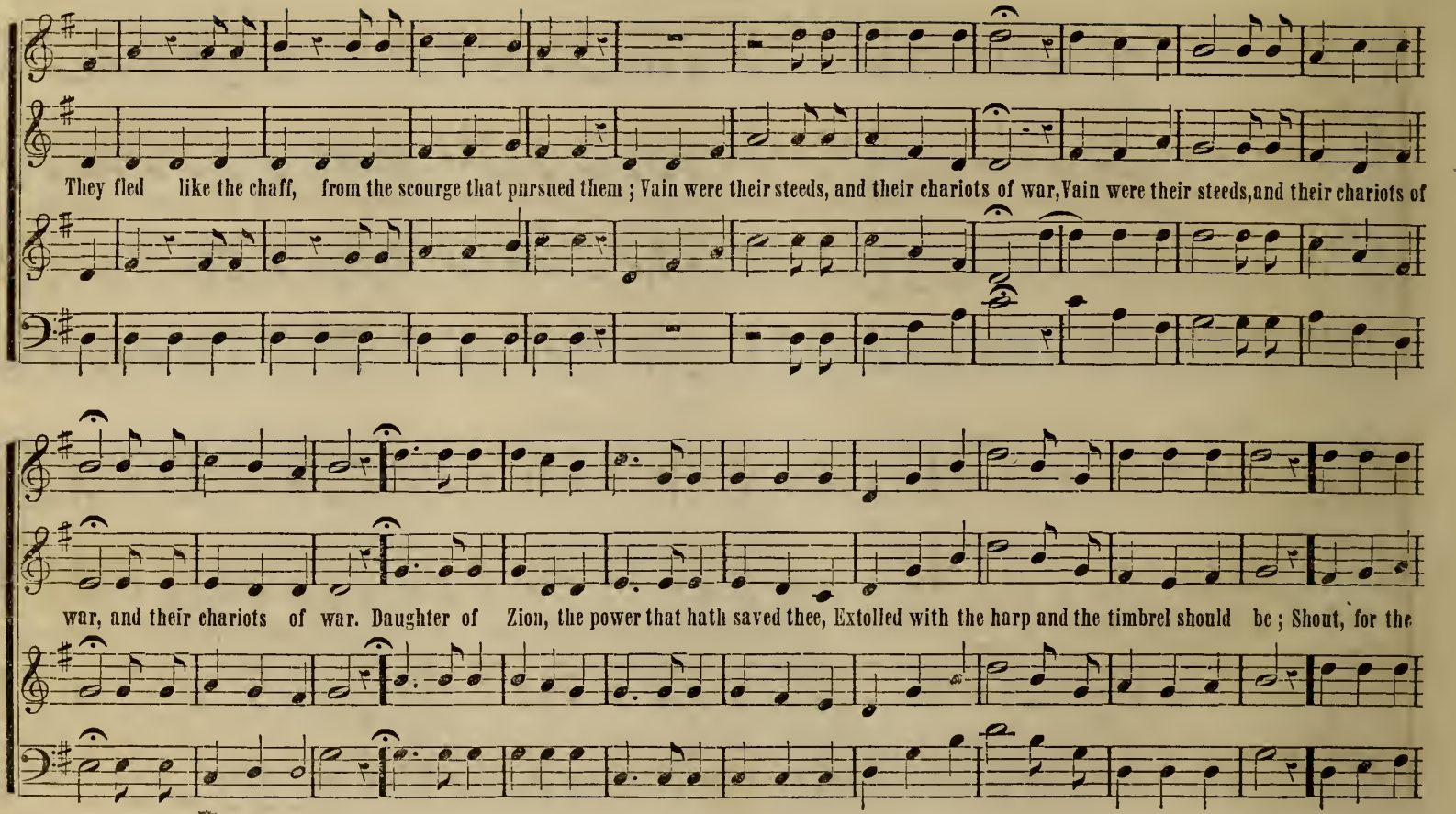
FAWCETT.

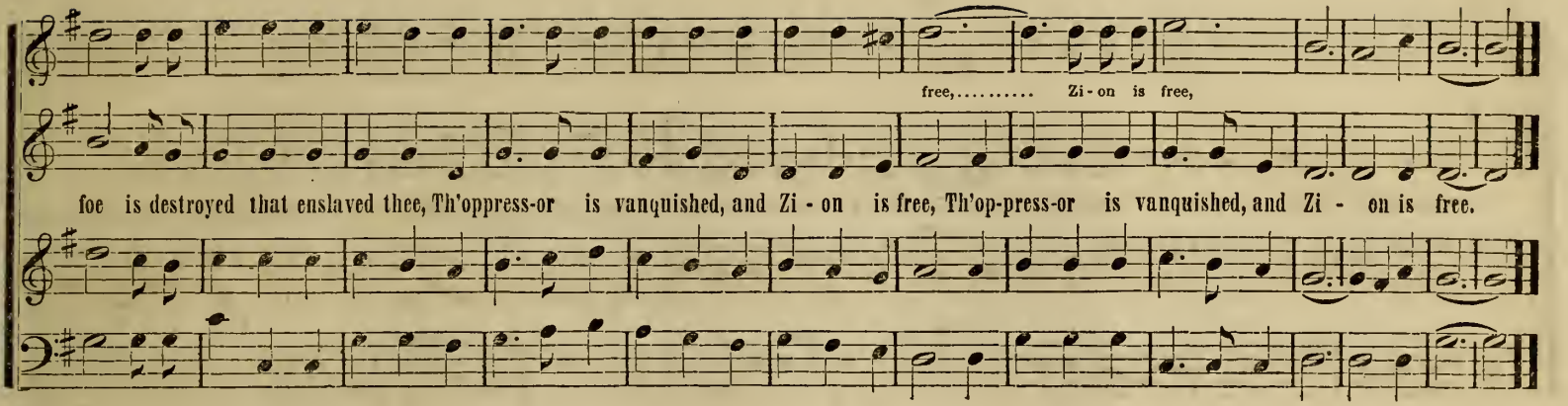

1. Hear, hear, hear what the voice from heav'n pro - claims, for all the pi - ous dead, for all.... the
pi - - ous dead, Sweet, sweet, sweet is the sa - vour of their names, And soft their sleep - ing


bed,..... and soft their sleep - - ing bed.
DUETT.
bed, and soft, and soft their sleep - ing bed. They die in Je - sus, They die in Je - sus
bed,..... and soft their sleep - - ing bed.
bed, soft their sleep-ing bed, and soft, and soft their sleep - ing bed.
1st Treble
and are bless'd; How kind..... their slum - bers are, How kind their slum - - bers are From suff - 'rings
2d Treble
and from sins re - leas'd, And freed from ev - - ry snare, And freed from ev - - ery snare.


CHORUS. Con spirito.
Far from this world of toil and strife, They're pre-sent with the Lord, They're present with the Lord, The la - bours of their mor - tal
CHORUS.
Adagio
life, End in a large reward, a large re - ward, a large re - ward, The labours of their mortal life, End in a large re - ward.
a large re-ward,
The

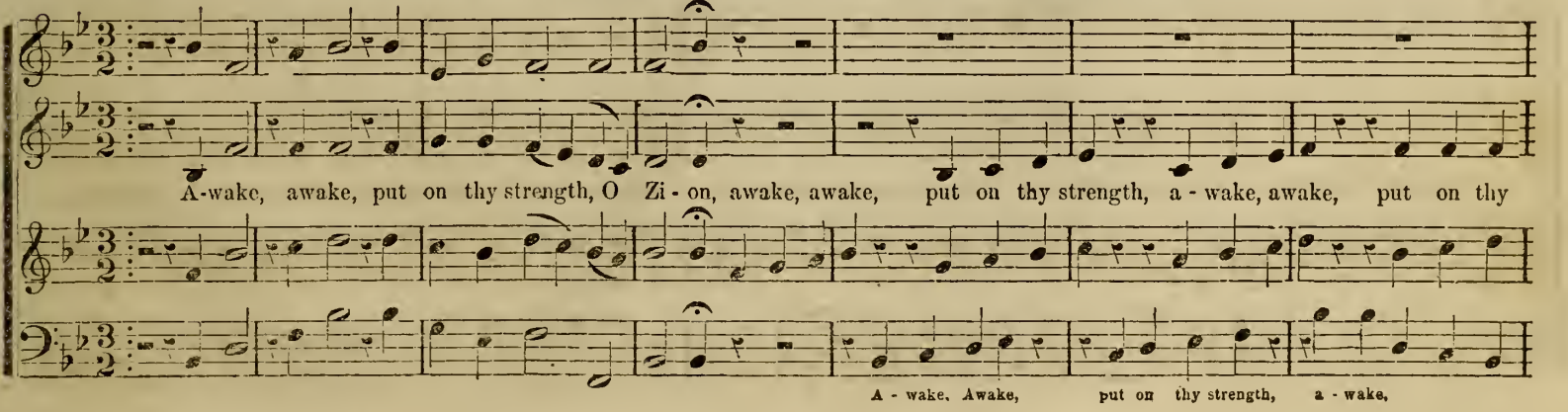

Daughter of Zion, awake from thy sadness; Awake, for thy foes shall oppress thee no more; Bright o'er thy hills dawns the daystar of gladness; A-
rise, for the night of thy sorrow is o'er. Strong were thy foes; but the arm that subdued them, And scattered their legions was mightier, far;

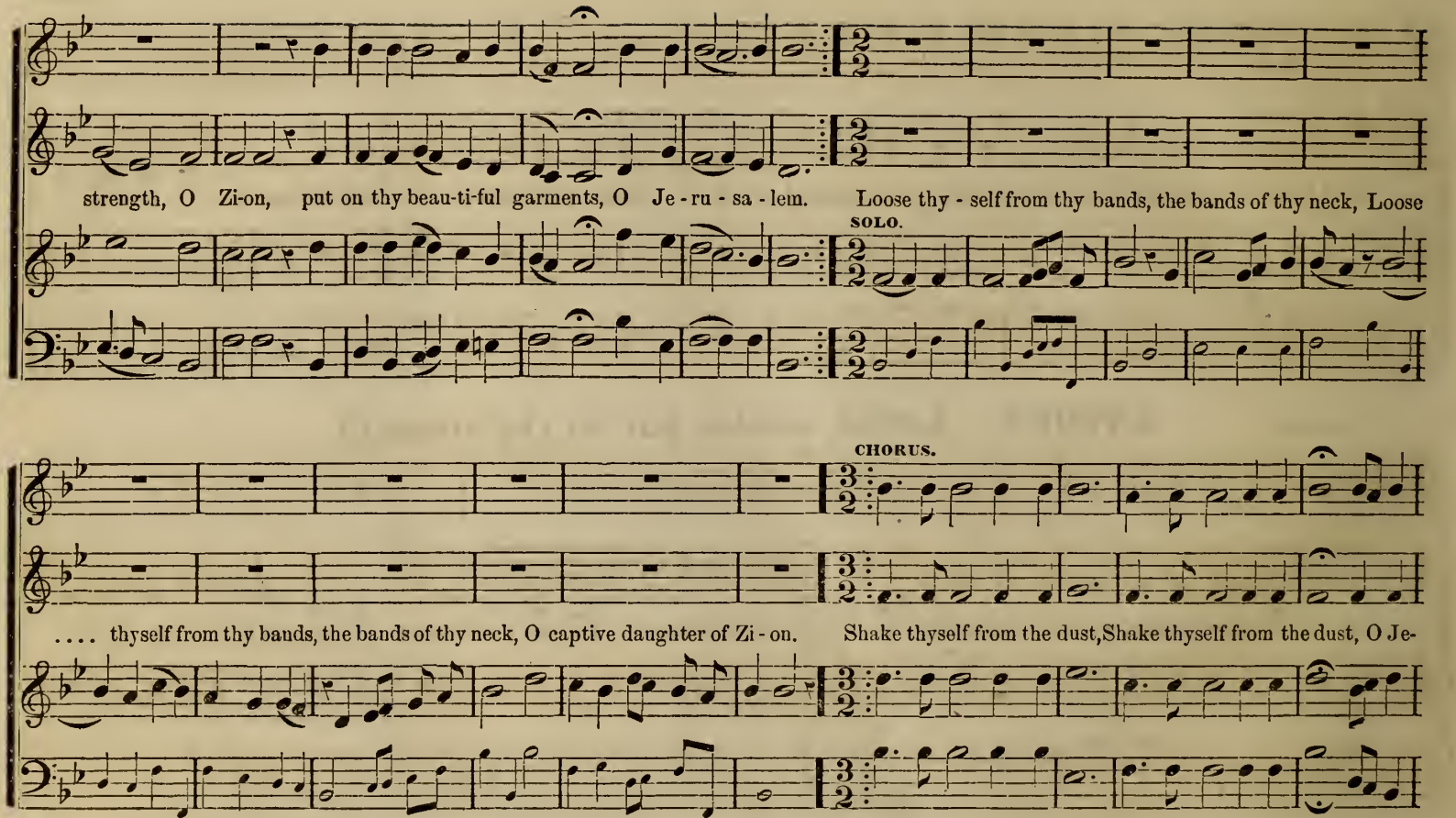

They fled like the chaff, from the scourge that pursued them ; Vain were their steeds, and their chariots of war, Vain were their steeds, and their chariots of
war, and their chariots of war. Daughter of Zion, the power that hath saved thee, Extolled with the harp and the timbrel should be ; Shout, for the

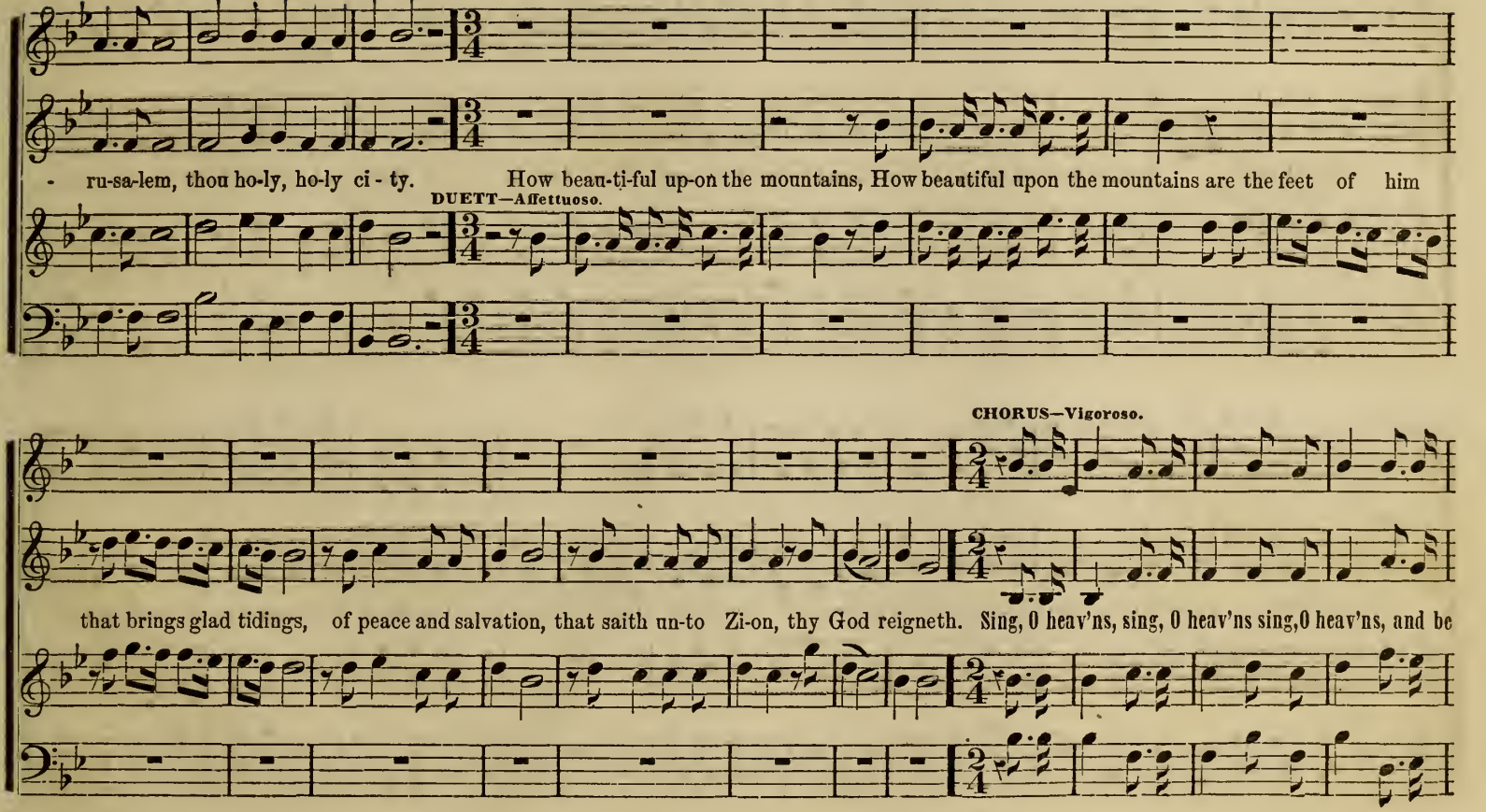

free,..... Zi - on is free,
foe is destroyed that enslaved thee, Th'oppress-or is vanquished, and Zi - on is free, Th'op-press-or is vanquished, and Zi - on is free.

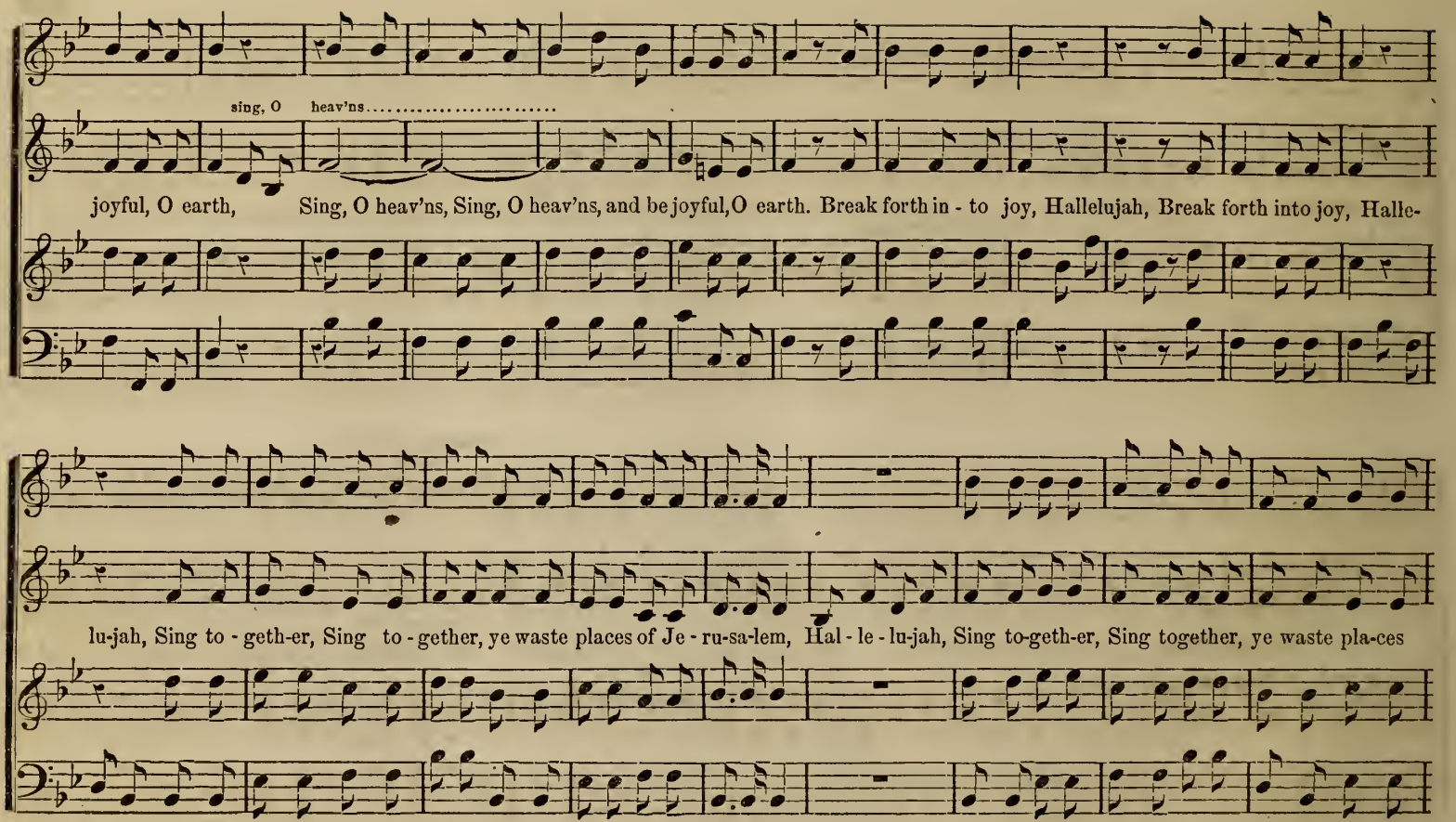
Isaiah 52.

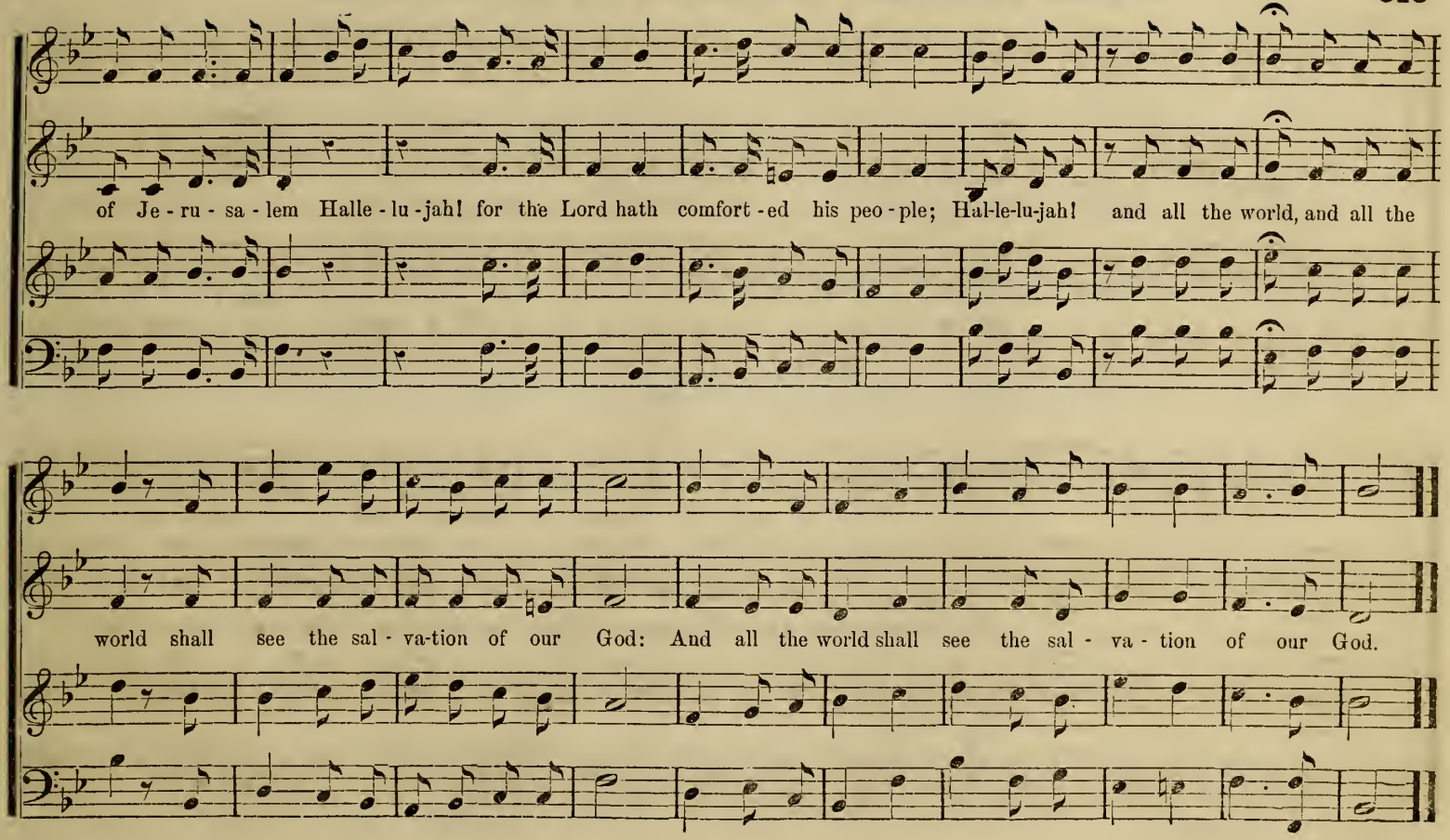
ANTHEM. Awake, awake, put on thy strength.


A-wake, awake, put on thy strength, O Zi - on, awake, awake, put on thy strength, a - wake, awake, put on thy
A - wake, Awake, put on thy strength, a - wake,


strength, O Zi-on, put on thy beau-ti-ful garments, O Je - ru - sa - lem. Loose thy - self from thy bands, the bands of thy neck, Loose
SOLO.
CHORUS.
.... thyself from thy bands, the bands of thy neck, O captive daughter of Zi - on. Shake thyself from the dust, Shake thyself from the dust, O Je-

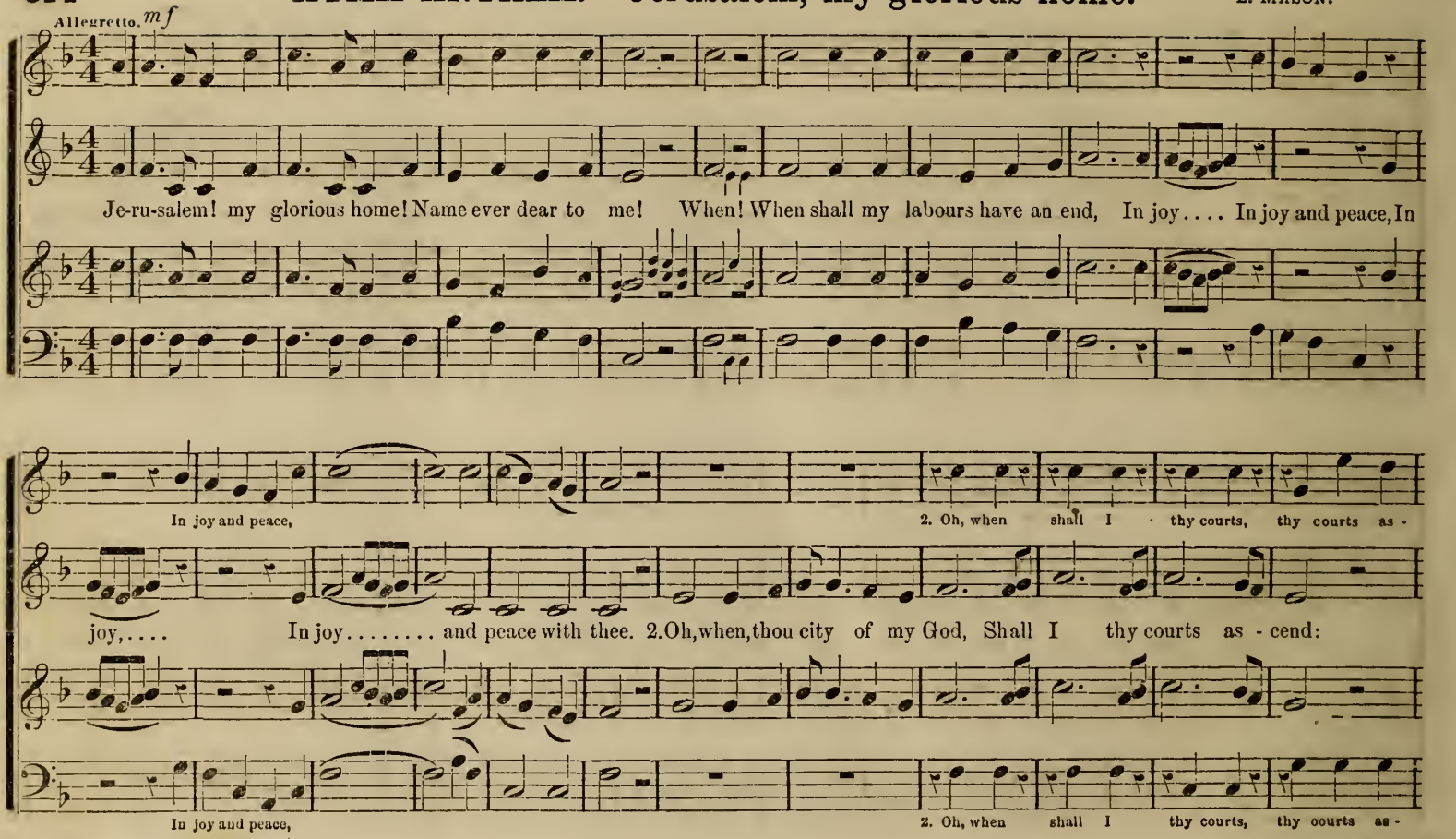
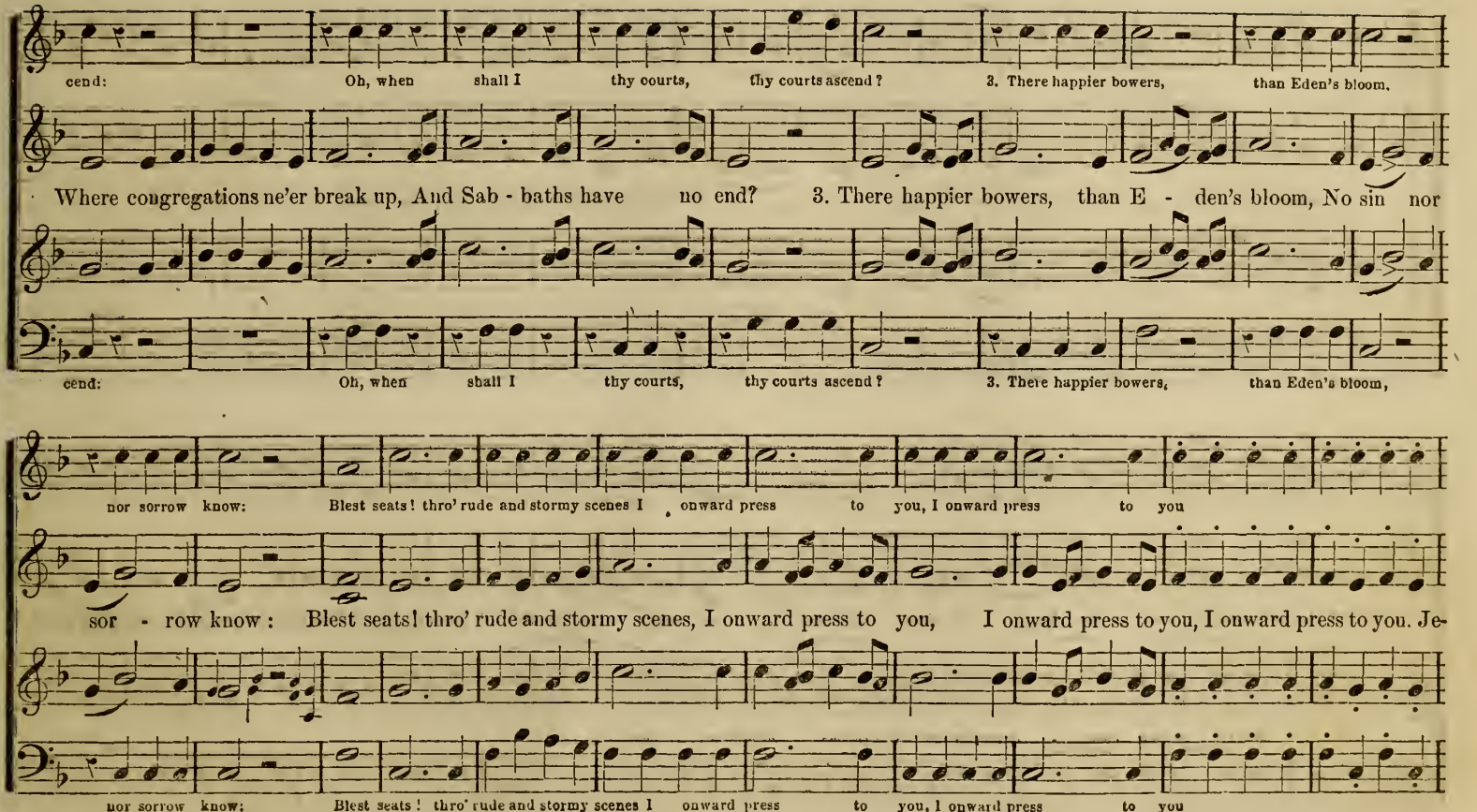

- ru-sa-lem, thou ho-ly, ho-ly ci - ty. How beau-ti-ful up-on the mountains, How beautiful upon the mountains are the feet of him
DUETT—Affettuoso.
CHORUS—Vigoroso.
that brings glad tidings, of peace and salvation, that saith un-to Zi-on, thy God reigneth. Sing, O heav'ns, sing, O heav'ns sing, O heav'ns, and be

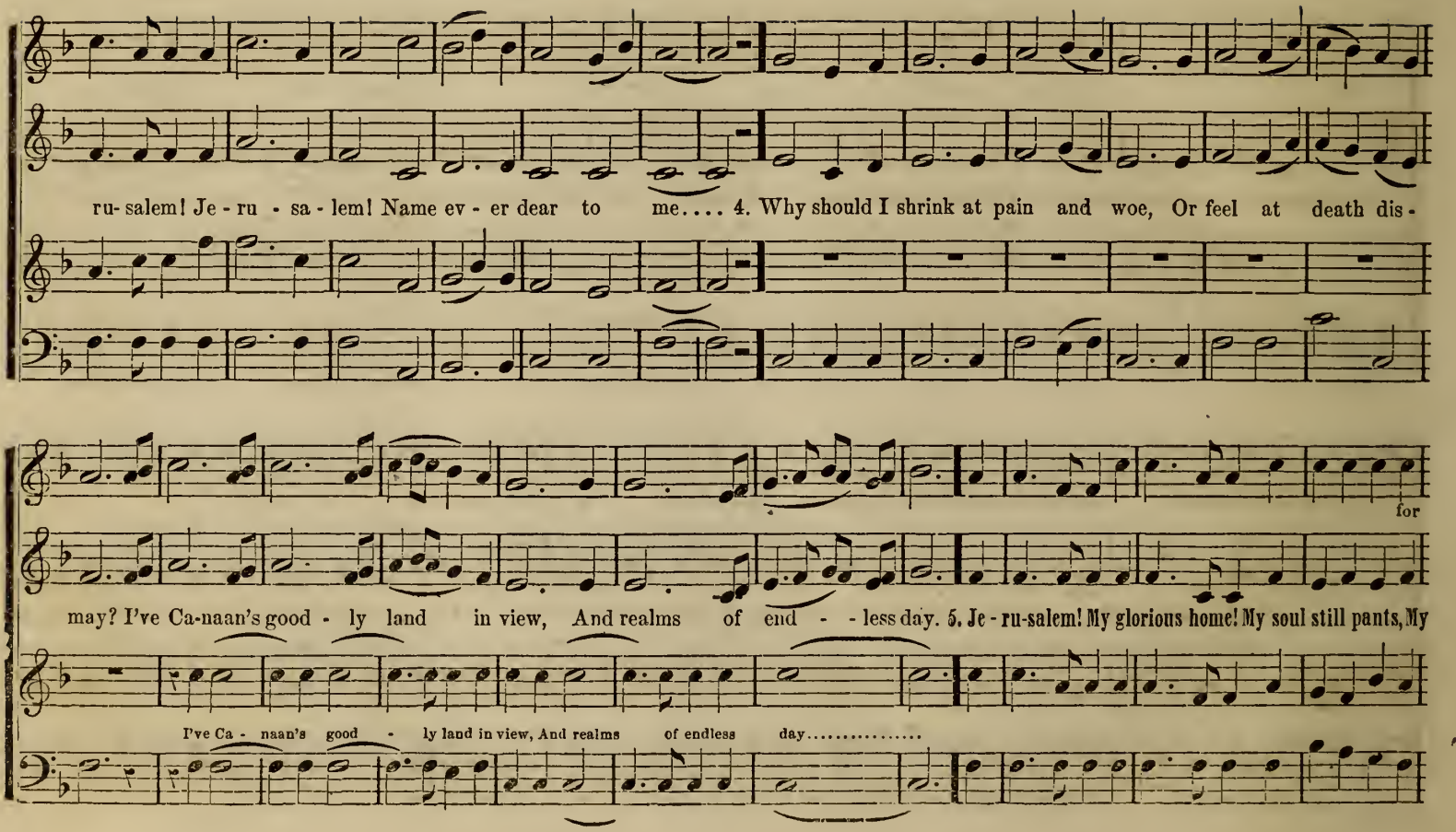

sing, O heav'ns.....
joyful, O earth, Sing, O heav'ns, Sing, O heav'ns, and be joyful, O earth. Break forth in - to joy, Hallelujah, Break forth into joy, Halle-
lu-jah, Sing to - geth-er, Sing to - gether, ye waste places of Je - ru-sa-lem, Hal - le - lu-jah, Sing to-geth-er, Sing together, ye waste pla-ces

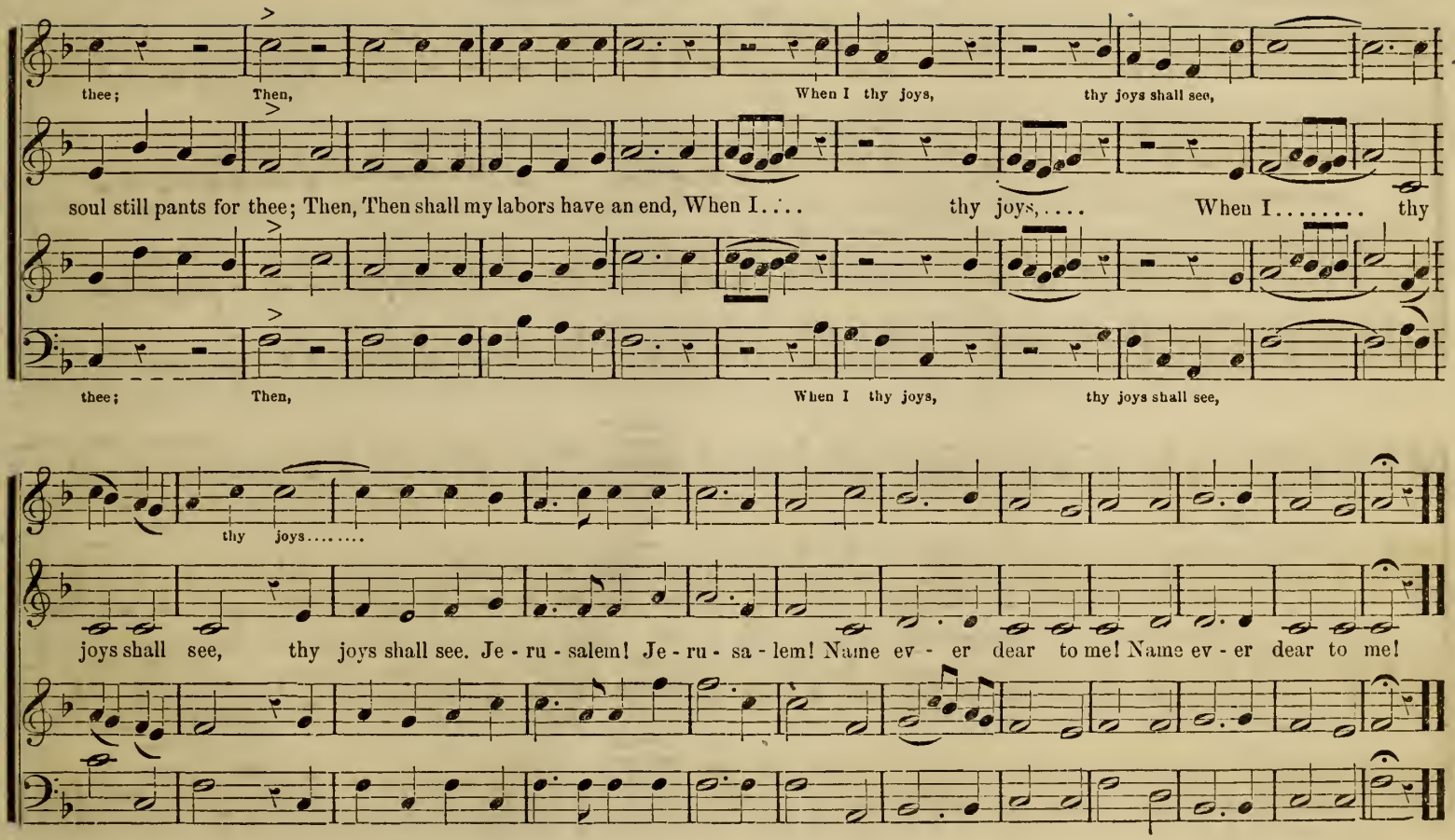

of Je - ru - sa - lem Halle - lu - jah! for the Lord hath comfort - ed his peo - ple; Hal-le-lu-jah! and all the world, and all the
world shall see the sal - va-tion of our God: And all the world shall see the sal - va - tion of our God.

HYMM ANTHEM. Jerusalem, my glorious home.

L. MASON.


Allegretto. mf
Je-ru-salem! my glorious home! Name ever dear to me! When! When shall my labours have an end, In joy.... In joy and peace, In
In joy and peace,
2. Oh, when shall I thy courts, thy courts as -
joy,.... In joy..... and peace with thee. 2. Oh, when, thou city of my God, Shall I thy courts as - cend:
In joy and peace,
2. Oh, when shall I thy courts, thy courts as -

cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,
Where congregations ne'er break up, And Sab - baths have no end? 3. There happier bowers, than E - den's bloom, No sin nor
cend: Oh, when shall I thy courts, thy courts ascend? 3. There happier bowers, than Eden's bloom,
nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you
sor - row know: Blest seats! thro' rude and stormy scenes, I onward press to you, I onward press to you, I onward press to you. Je-
nor sorrow know: Blest seats! thro' rude and stormy scenes I onward press to you, I onward press to you


ru- salem! Je - ru - sa - lem! Name ev - er dear to me.... 4. Why should I shrink at pain and woe, Or feel at death dis -
may? I've Ca-naan's good - ly land in view, And realms of end - - less day. 5. Je - ru-salem! My glorious home! My soul still pants, My
for
I've Ca - naan's good - ly land in view, And realms of endless day.....

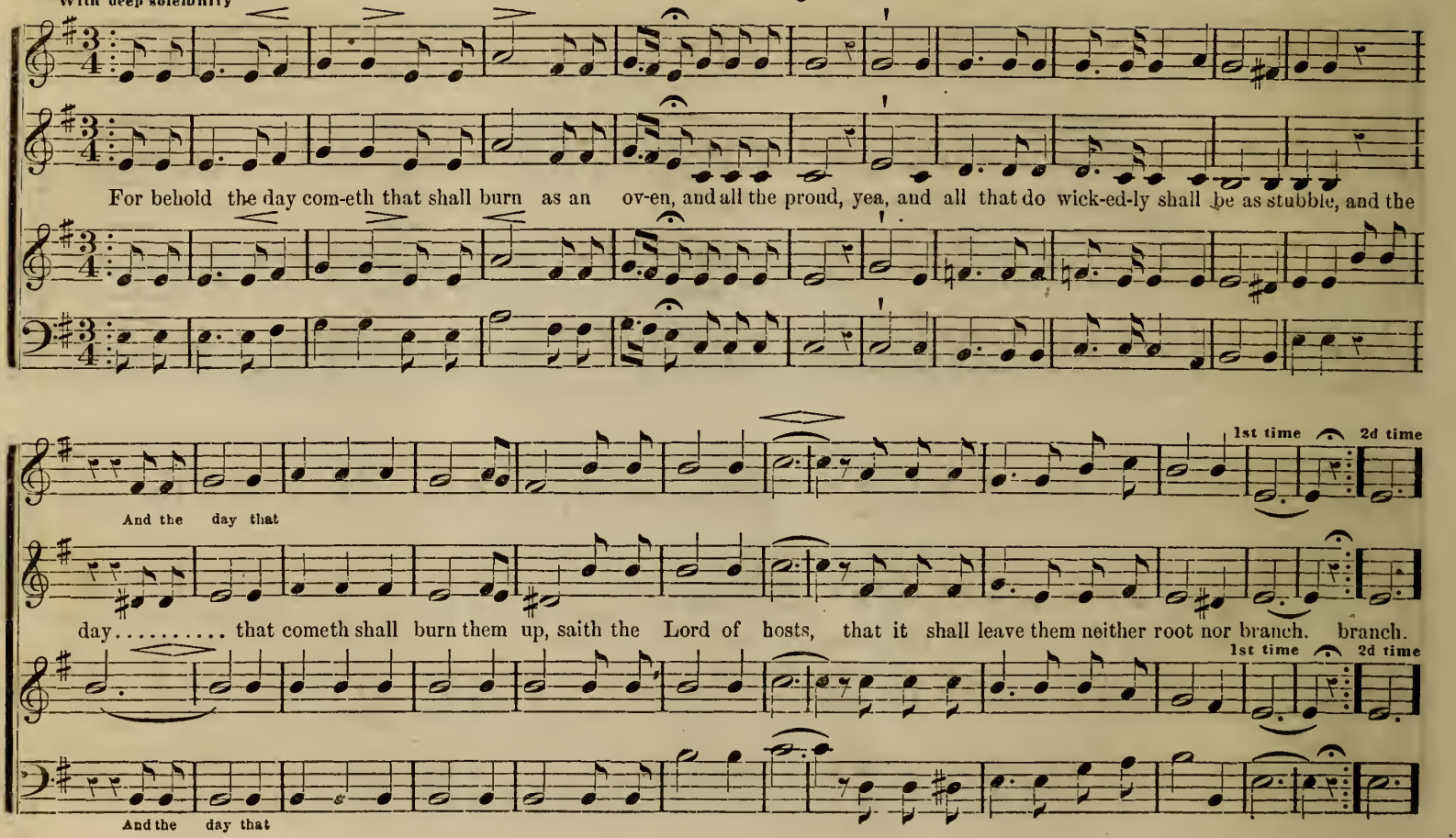

thee; Then, When I thy joys, thy joys shall see,
soul still pants for thee; Then, Then shall my labors have an end, When I.... thy joys,.... When I..... thy
thee; Then, When I thy joys, thy joys shall see,
thy joys.....
joys shall see, thy joys shall see. Je - ru - salem! Je - ru - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

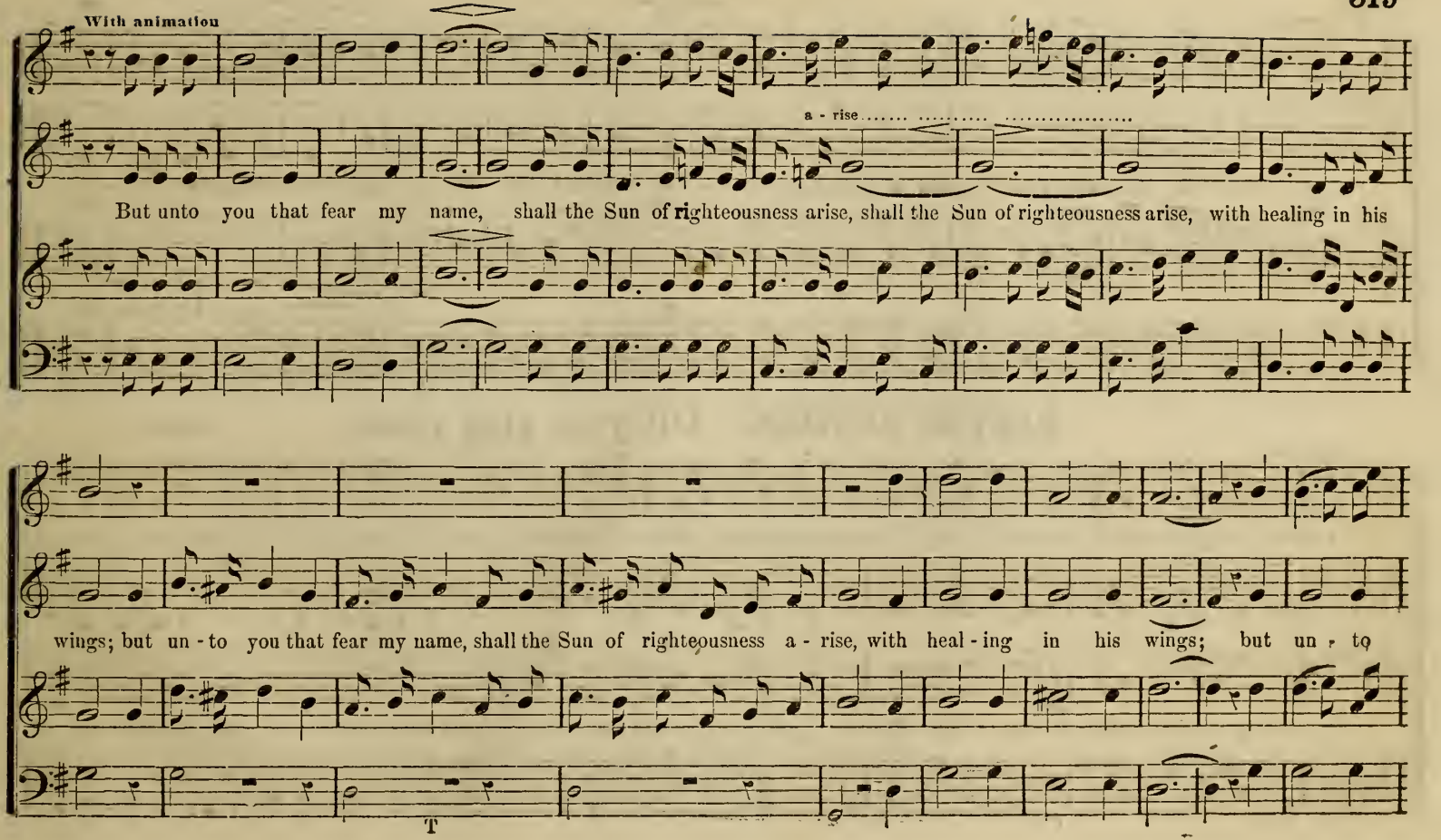
Malachi iv : 1, 2.

For behold the day cometh.

W. B. B.

With deep solemnity


For behold the day com-eth that shall burn as an ov-en, and all the proud, yea, and all that do wick-ed-ly shall be as stubble, and the
1st time
2d time
And the day that
day..... that cometh shall burn them up, saith the Lord of hosts, that it shall leave them neither root nor branch. branch.
1st time
2d time
And the day that


With animation
a - rise
But unto you that fear my name, shall the Sun of righteousness arise, shall the Sun of righteousness arise, with healing in his
wings; but un - to you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings; but un - to
T

ritard.

you that fear my name, shall the Sun of righteousness a - rise, with heal - ing in his wings, with heal-ing in his wings.

his wings

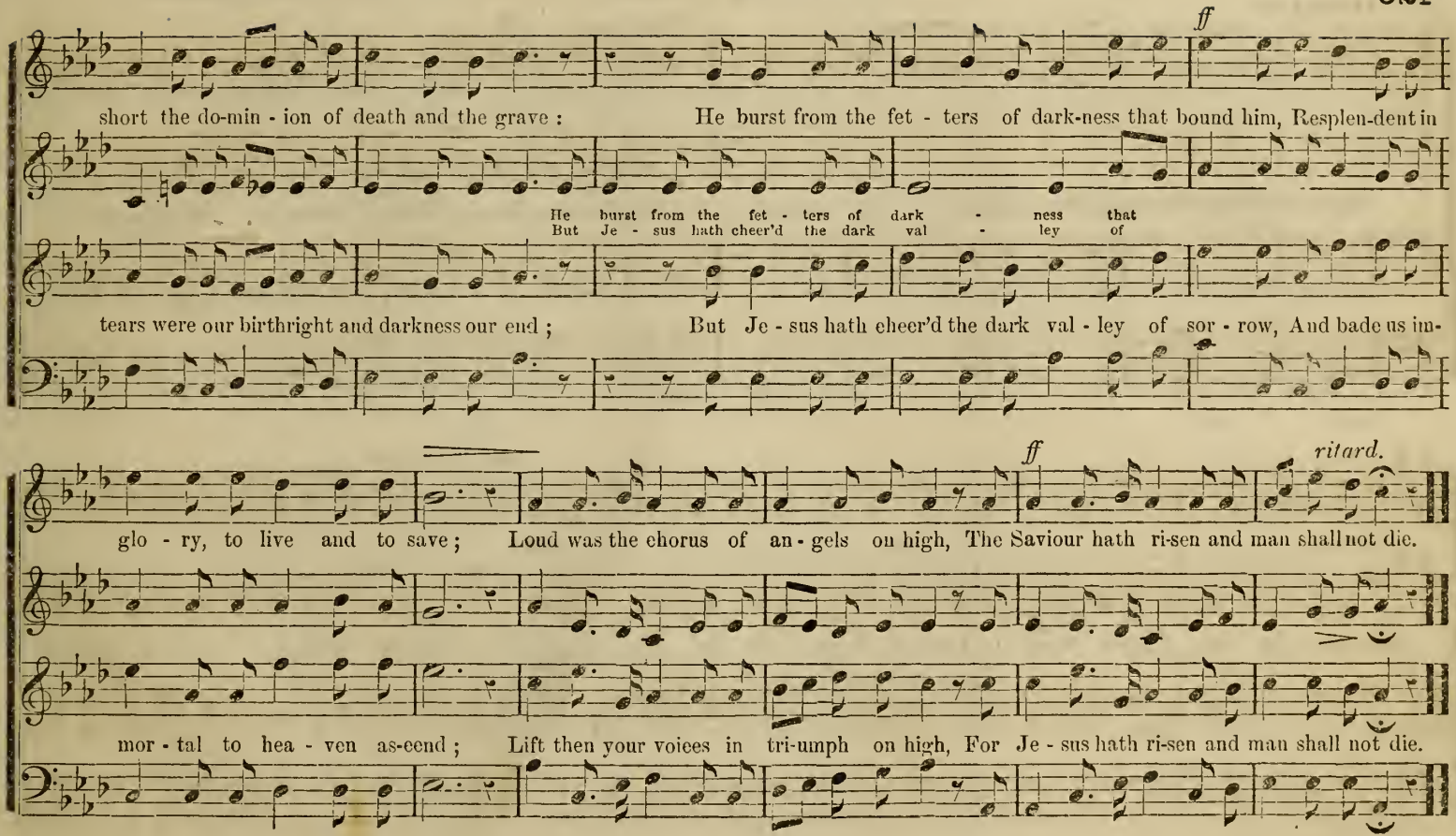
EASTER ANTHEM. Lift your glad voices.

MOZART.

Allegro *mf* *p*

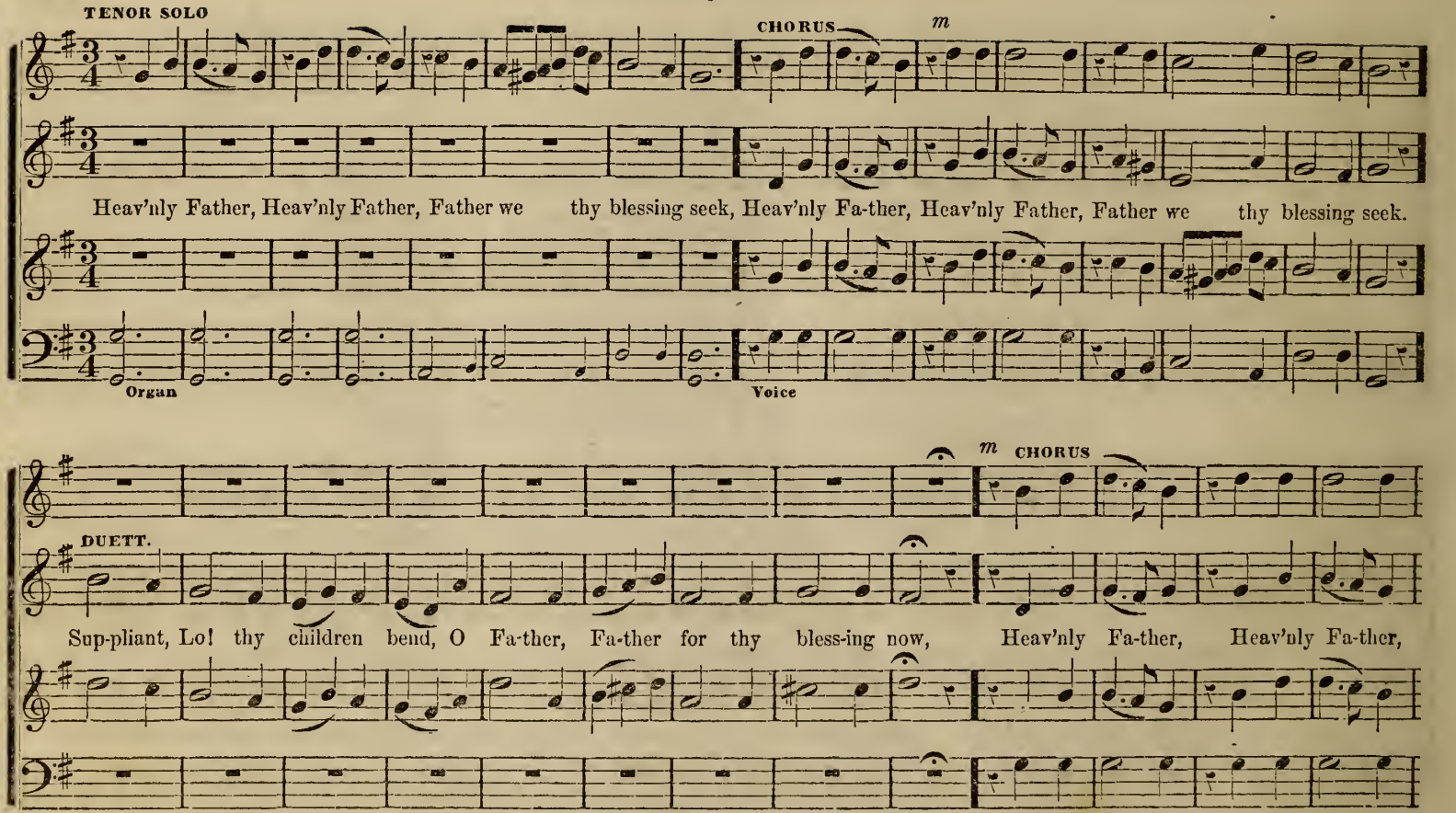
1 Lift your glad voices in tri-umph on high, For Je-sus hath risen, and man shall not die; Vain were the terrors that gather around him, And

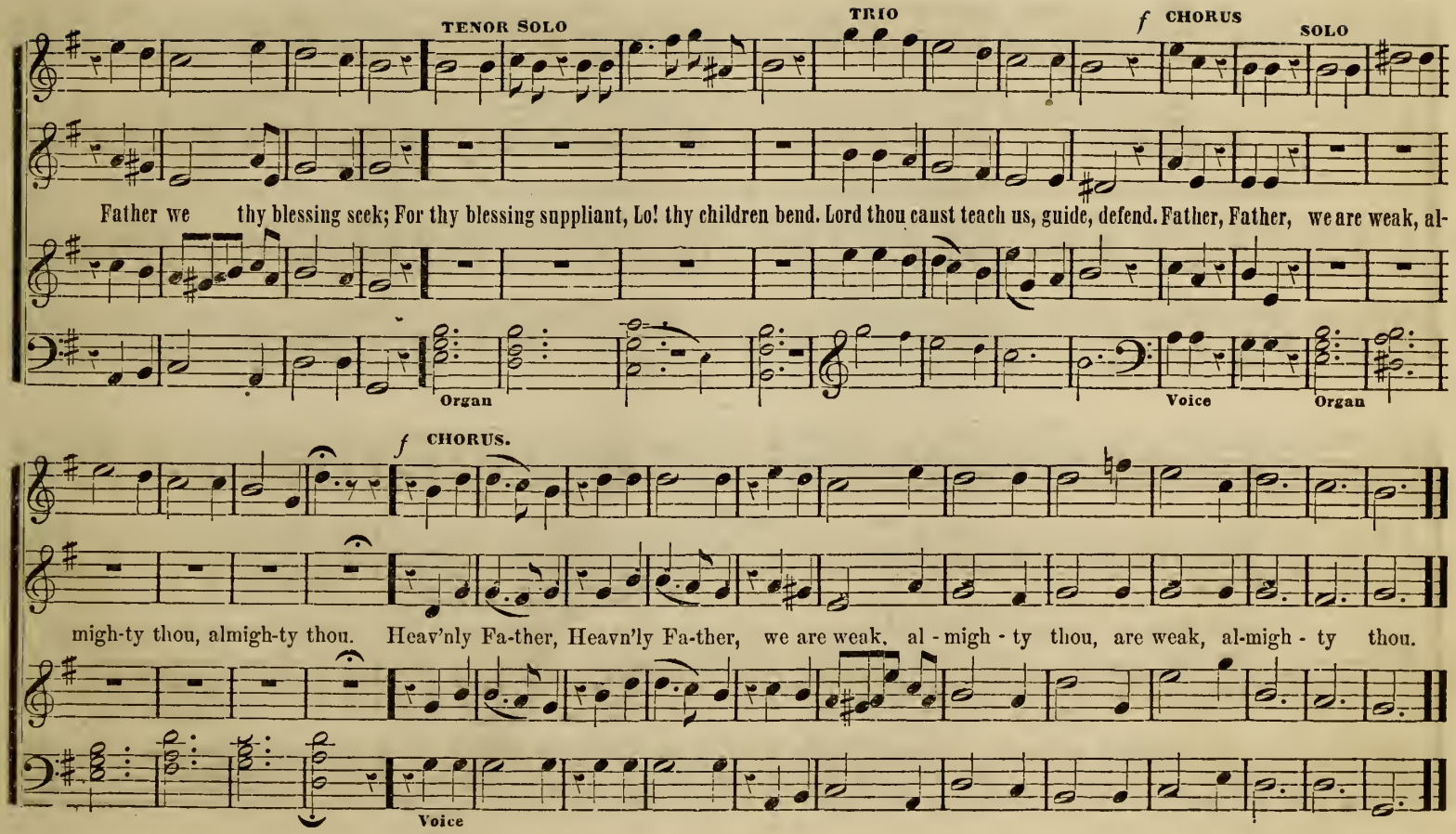
2 Glo - ry to God in full anthems of joy: The be - ing he gave us death cannot destroy; Sad were the life we may part with to-morrow, If


ff
short the do-min - ion of death and the grave : He burst from the fet - ters of dark-ness that bound him, Resplen-dent in
He burst from the fet - ters of dark - ness that
But Je - sus hath cheer'd the dark val - ley of
tears were our birthright and darkness our end ; But Je - sus hath cheer'd the dark val - ley of sor - row, And bade us im-
ff
ritard.
glo - ry, to live and to save ; Loud was the chorus of an - gels on high, The Saviour hath ri-sen and man shall not die.
mor - tal to hea - ven as-cend ; Lift then your voices in tri-umph on high, For Je - sus hath ri-sen and man shall not die.

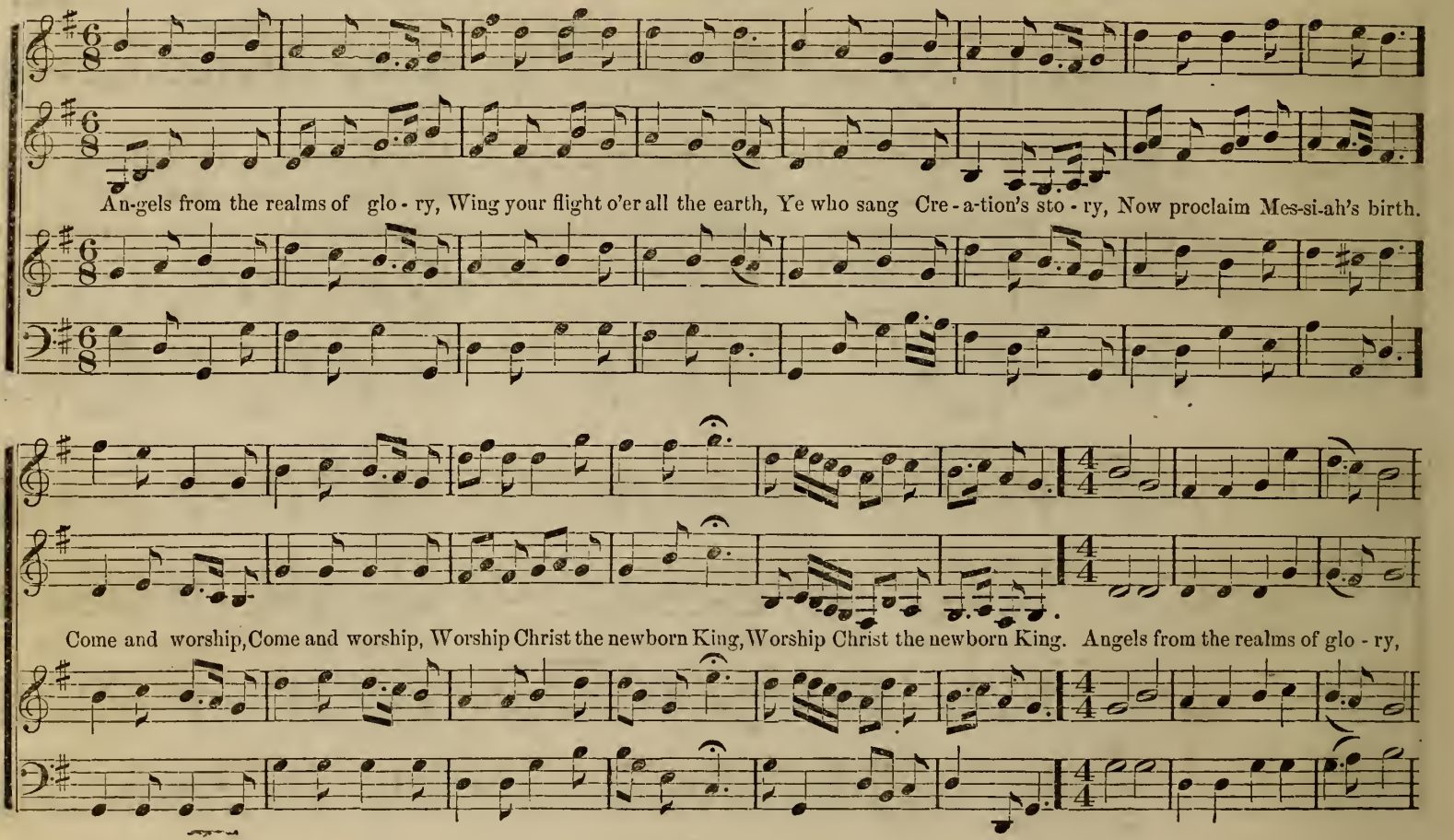
Heavenly Father.

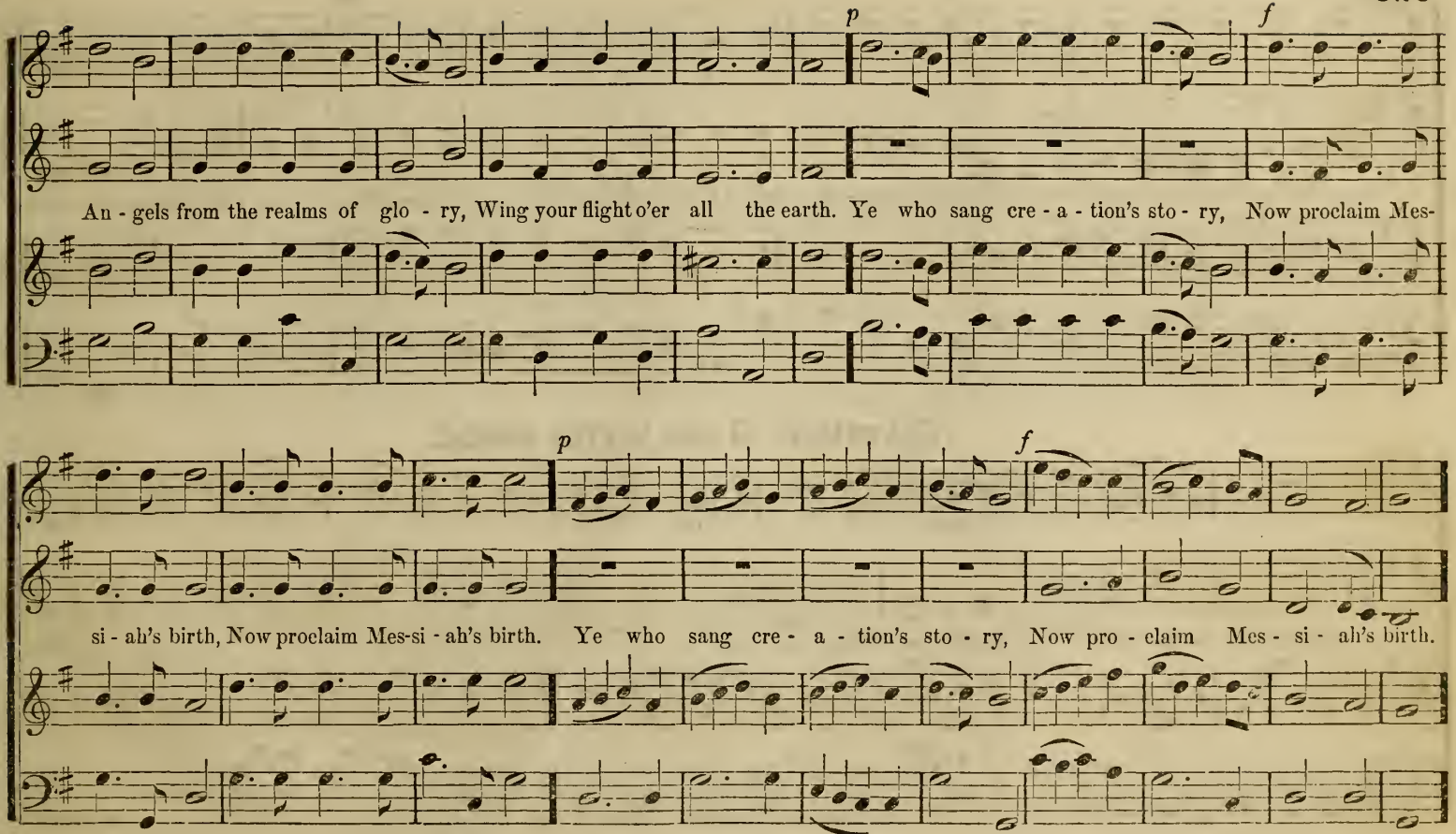
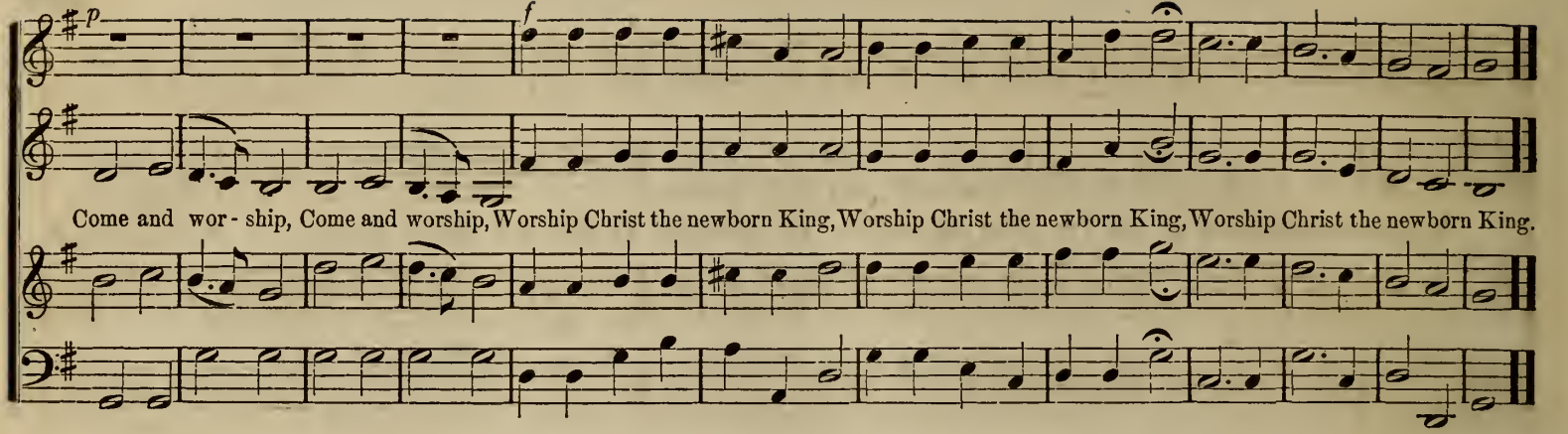
From the "INTERCESSION."


TENOR SOLO
CHORUS
m
Heav'nly Father, Heav'nly Father, Father we thy blessing seek, Heav'nly Fa-ther, Heav'nly Father, Father we thy blessing seek.
Organ
Voice
m
CHORUS
DUETT.
Sup-pliant, Lo! thy children bend, O Fa-ther, Fa-ther for thy bless-ing now, Heav'nly Fa-ther, Heav'nly Fa-ther,

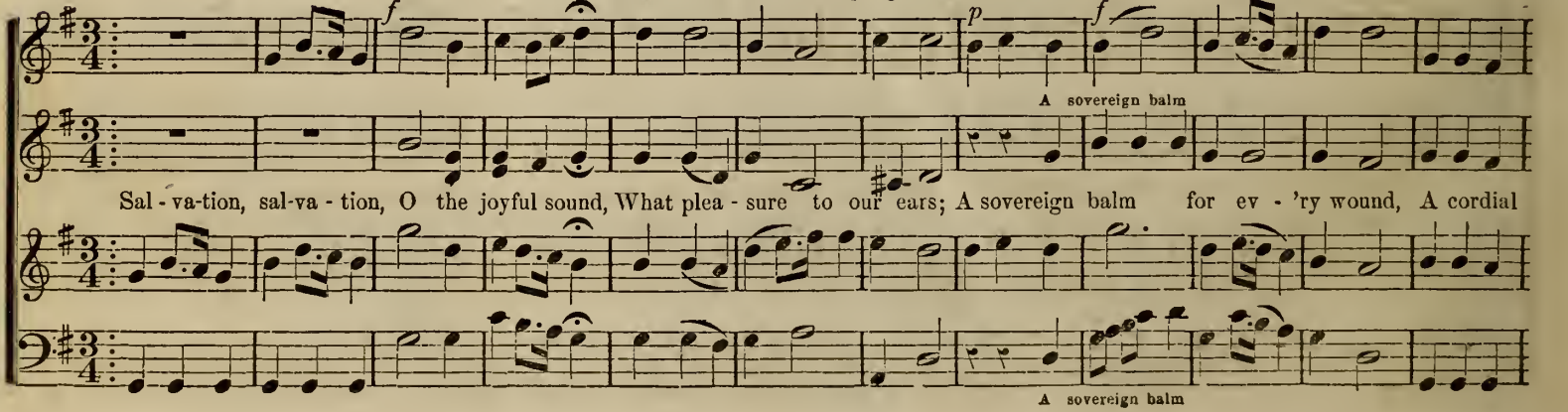

TENOR SOLO
TRIO
f CHORUS
SOLO
Father we thy blessing seek; For thy blessing suppliant, Lo! thy children bend. Lord thou canst teach us, guide, defend. Father, Father, we are weak, al-
Organ
Voice
Organ
f CHORUS.
migh-ty thou, almigh-ty thou. Heav'nly Fa-ther, Heavn'ly Fa-ther, we are weak, al - migh - ty thou, are weak, al-migh - ty thou.
Voice

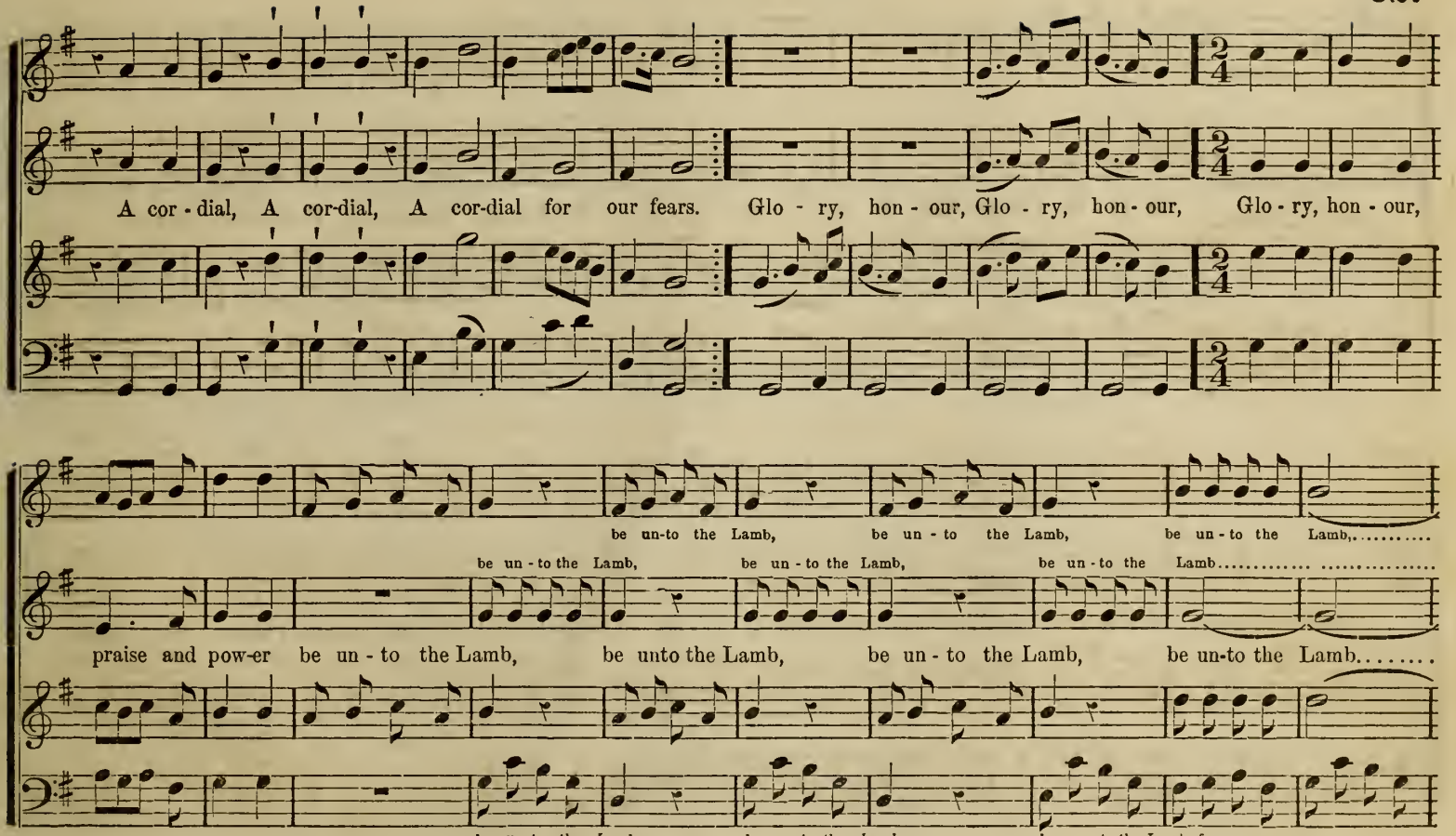
CHRISTMAS ANTHEM. Angels from the realms of glory.

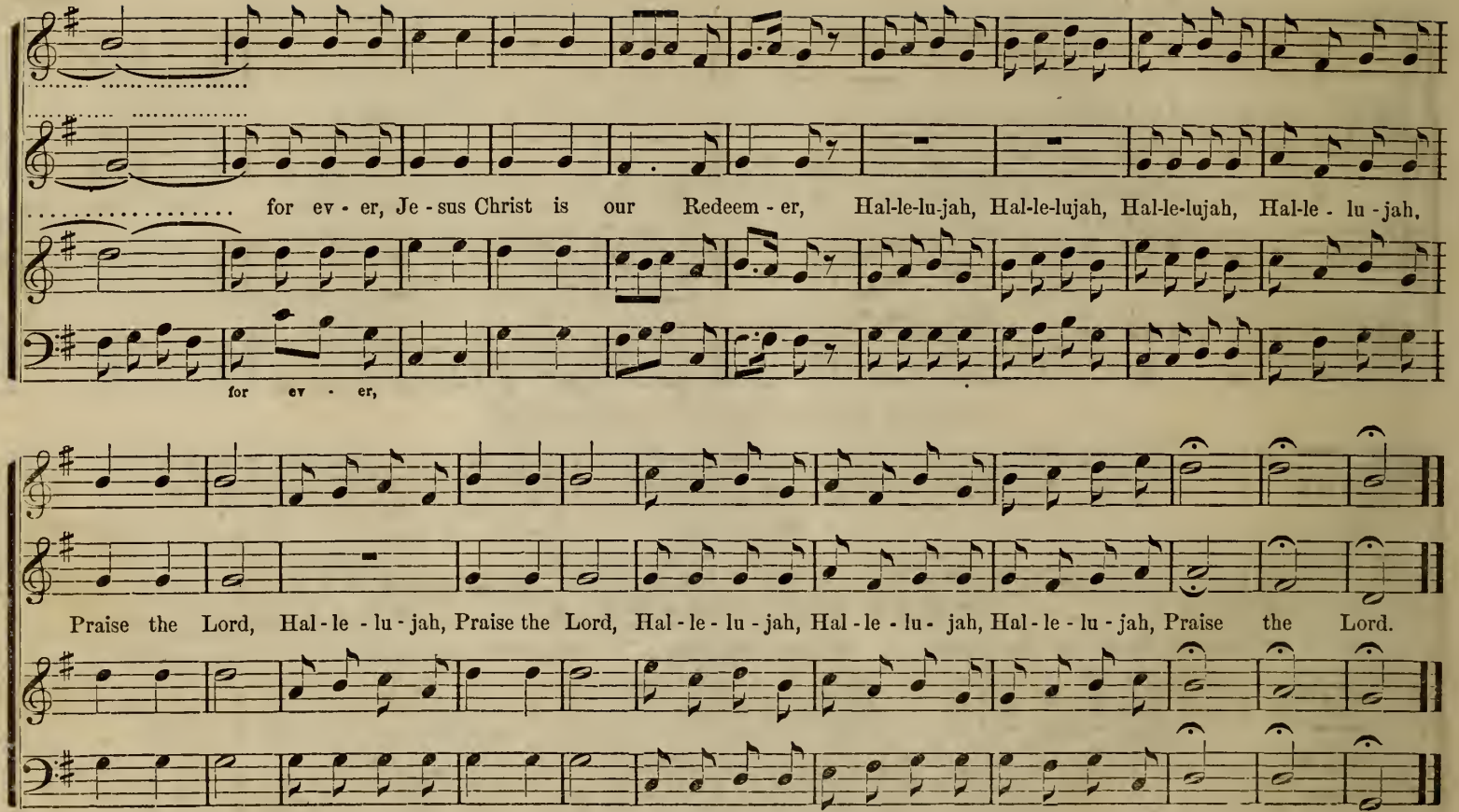

An-gels from the realms of glo - ry, Wing your flight o'er all the earth, Ye who sang Cre - a-tion's sto - ry, Now proclaim Mes-si-ah's birth.
Come and worship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King. Angels from the realms of glo - ry,

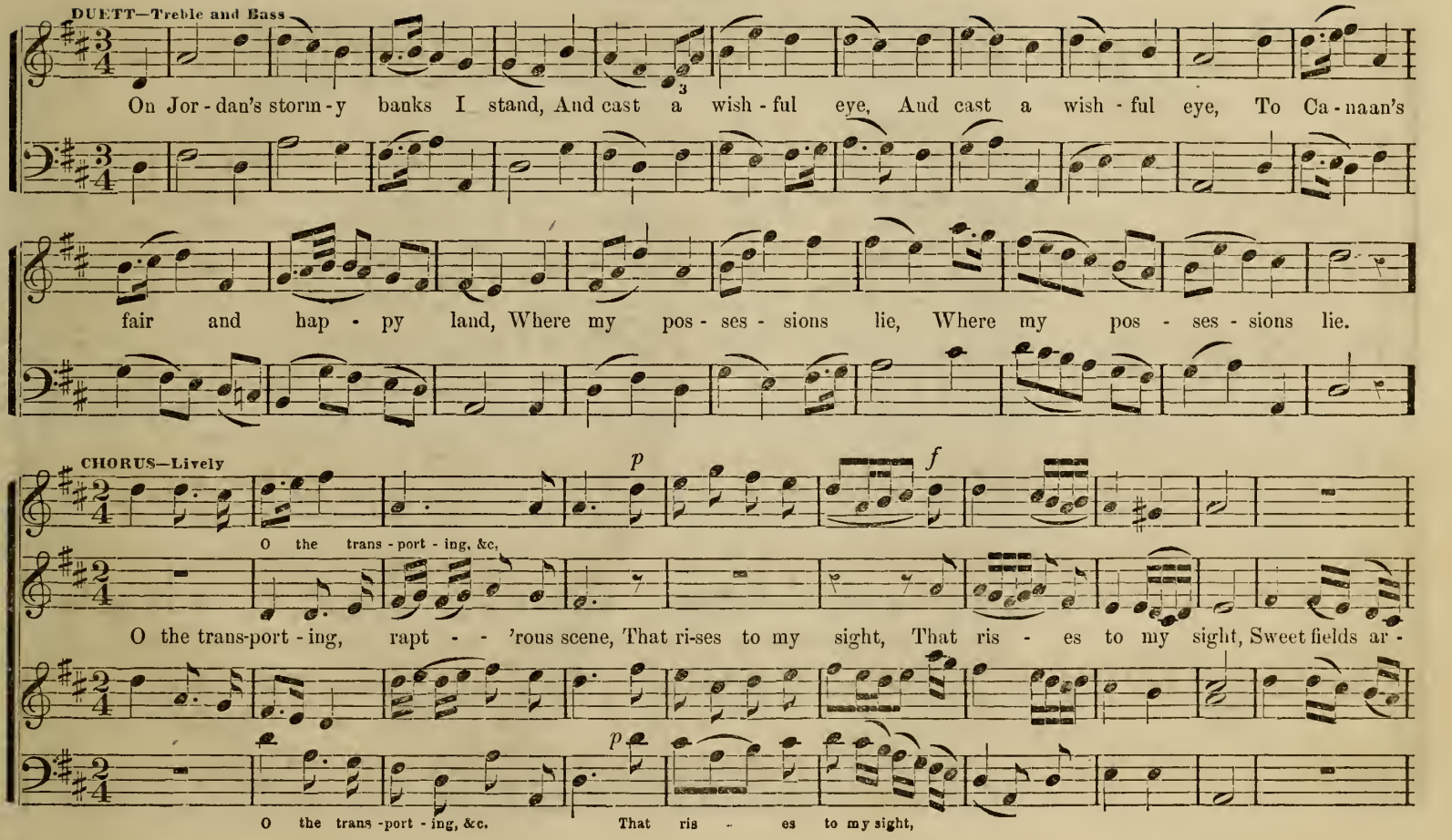

p
f
An - gels from the realms of glo - ry, Wing your flight o'er all the earth. Ye who sang cre - a - tion's sto - ry, Now proclaim Mes-
p
f
si - ah's birth, Now proclaim Mes-si - ah's birth. Ye who sang cre - a - tion's sto - ry, Now pro - claim Mes - si - ah's birth.

Come and wor - ship, Come and worship, Worship Christ the newborn King, Worship Christ the newborn King, Worship Christ the newborn King.

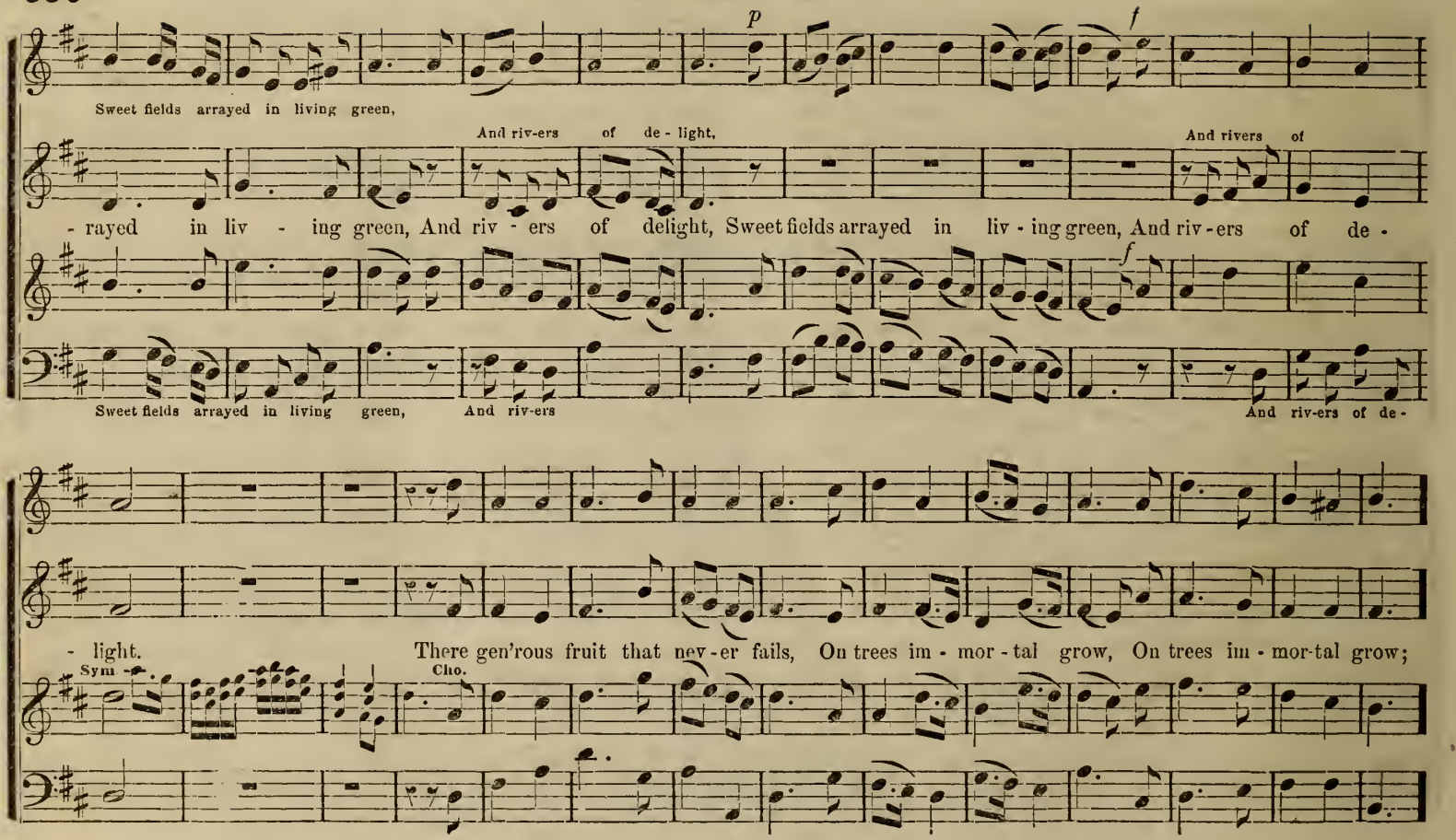
Salvation, O the joyful sound.

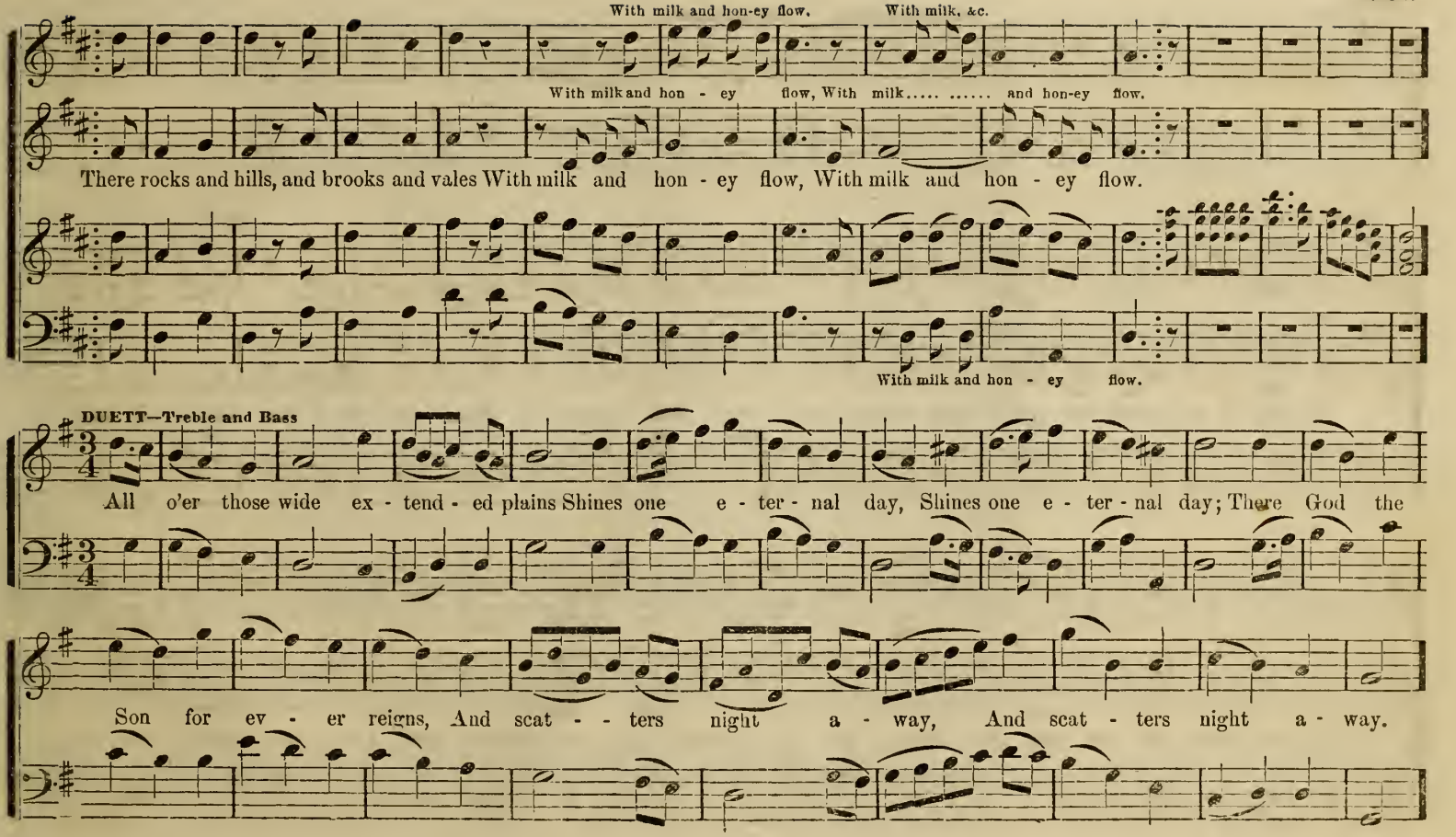

A sovereign balm
Sal - va-tion, sal-va - tion, O the joyful sound, What plea - sure to our ears; A sovereign balm for ev - 'ry wound, A cordial
A sovereign balm

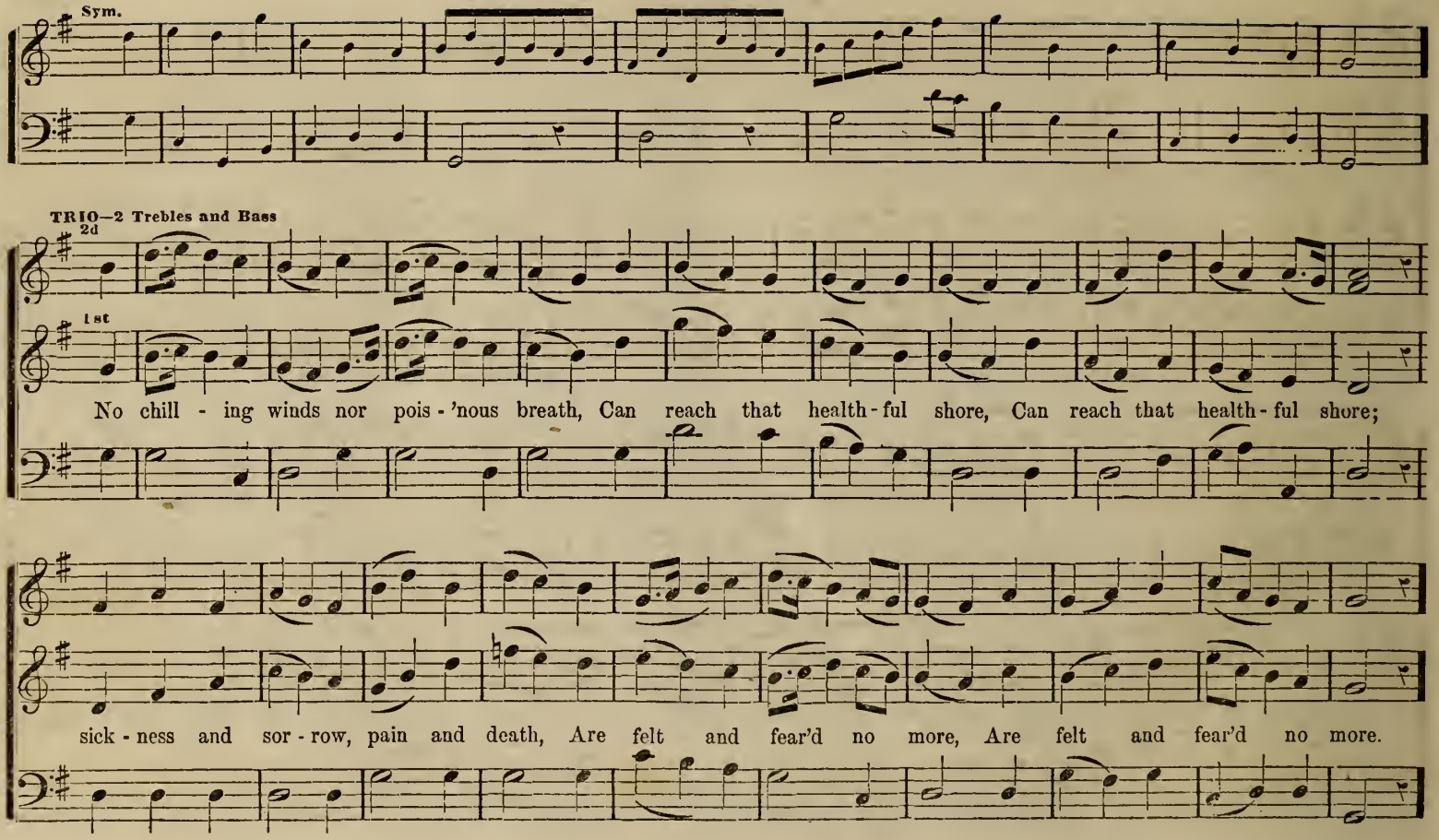

A cor - dial, A cor-dial, A cor-dial for our fears. Glo - ry, hon - our, Glo - ry, hon - our, Glo - ry, hon - our,
be un-to the Lamb, be un - to the Lamb, be un - to the Lamb,
be un - to the Lamb, be un - to the Lamb, be un - to the Lamb
praise and pow-er be un - to the Lamb, be unto the Lamb, be un - to the Lamb, be un-to the Lamb
be un to the Lamb, be un-to the Lamb, be un - to the Lamb, for ev-er

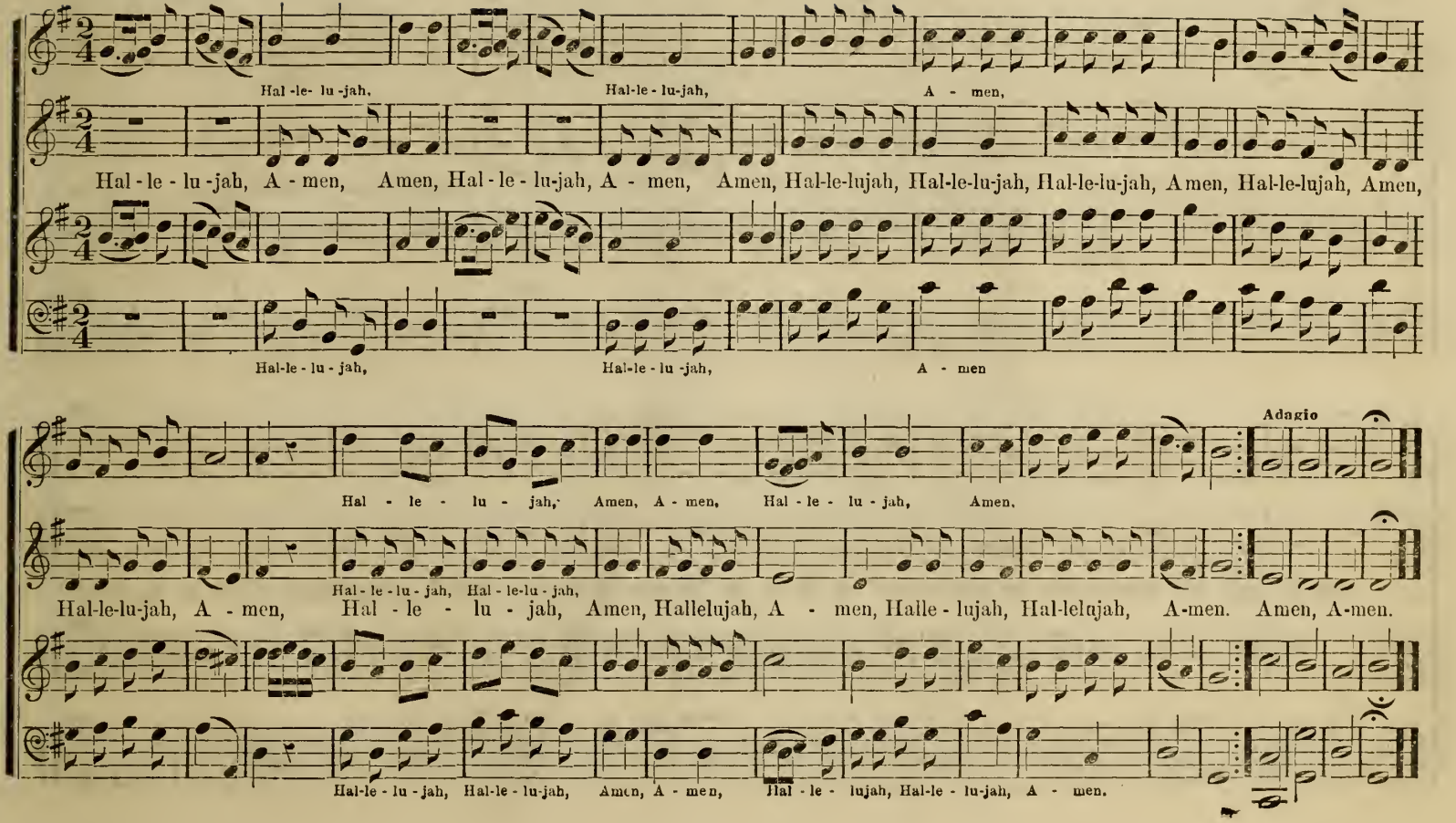

for ev - er, Je - sus Christ is our Redeem - er, Hal-le-lu-jah, Hal-le-lujah, Hal-le-lujah, Hal-le - lu - jah,
for ev - er,
Praise the Lord, Hal - le - lu - jah, Praise the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the Lord.


DUETT—Treble and Bass
On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, And cast a wish - ful eye, To Ca - naan's
fair and hap - py land, Where my pos - ses - sions lie, Where my pos - ses - sions lie.
CHORUS—Lively
p
f
O the trans - port - ing, &c,
O the trans-port - ing, rapt - - 'rous scene, That ri-ses to my sight, That ris - es to my sight, Sweet fields ar -
p
O the trans - port - ing, &c.
That ris - es to my sight,


p
f
Sweet fields arrayed in living green,
And riv-ers of de - light,
And rivers of
- rayed in liv - ing green, And riv - ers of delight, Sweet fields arrayed in liv - ing green, And riv-ers of de -
f
Sweet fields arrayed in living green, And riv-ers
And riv-ers of de -
- light.
There gen'rous fruit that nev-er fails, On trees im - mor - tal grow, On trees im - mor-tal grow;
Sym
Cho.


With milk and hon-ey flow. With milk, &c.
With milk and hon - ey flow, With milk..... ..... and hon-ey flow.
There rocks and hills, and brooks and vales With milk and hon - ey flow, With milk and hon - ey flow.
With milk and hon - ey flow.
DUETT—Treble and Bass
All o'er those wide ex - tend - ed plains Shines one e - ter - nal day, Shines one e - ter - nal day; There God the
Son for ev - er reigns, And scat - - ters night a - way, And scat - ters night a - way.


Sym.
TRIO—2 Trebles and Bass
2d
1st
No chill - ing winds nor pois - 'nous breath, Can reach that health - ful shore, Can reach that health - ful shore;
sick - ness and sor - row, pain and death, Are felt and fear'd no more, Are felt and fear'd no more.

CHORUS—Allegro

Hal-le- lu-jah, Hal-le-lu-jah, A - men,
Hal-le-lu-jah, A-men, Amen, Hal-le-lu-jah, A-men, Amen, Hal-le-lujah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hal-le-lujah, Amen,
Hal-le-lu-jah, Hal-le-lu-jah, A - men
Adagio
Hal - le - lu - jah, Amen, A-men, Hal - le - lu - jah, Amen.
Hal-le-lu-jah, A-men, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Amen, Hallelujah, A - men, Halle-lujah, Hal-lelujah, A-men. Amen, A-men.
Hal-le-lu-jah, Hal-le-lu-jah, Amen, A-men, Hal-le-lujah, Hal-le-lu-jah, A - men.

In Jewry God is known.

J. C. WHITFELD.

CHORUS—Lively

ff

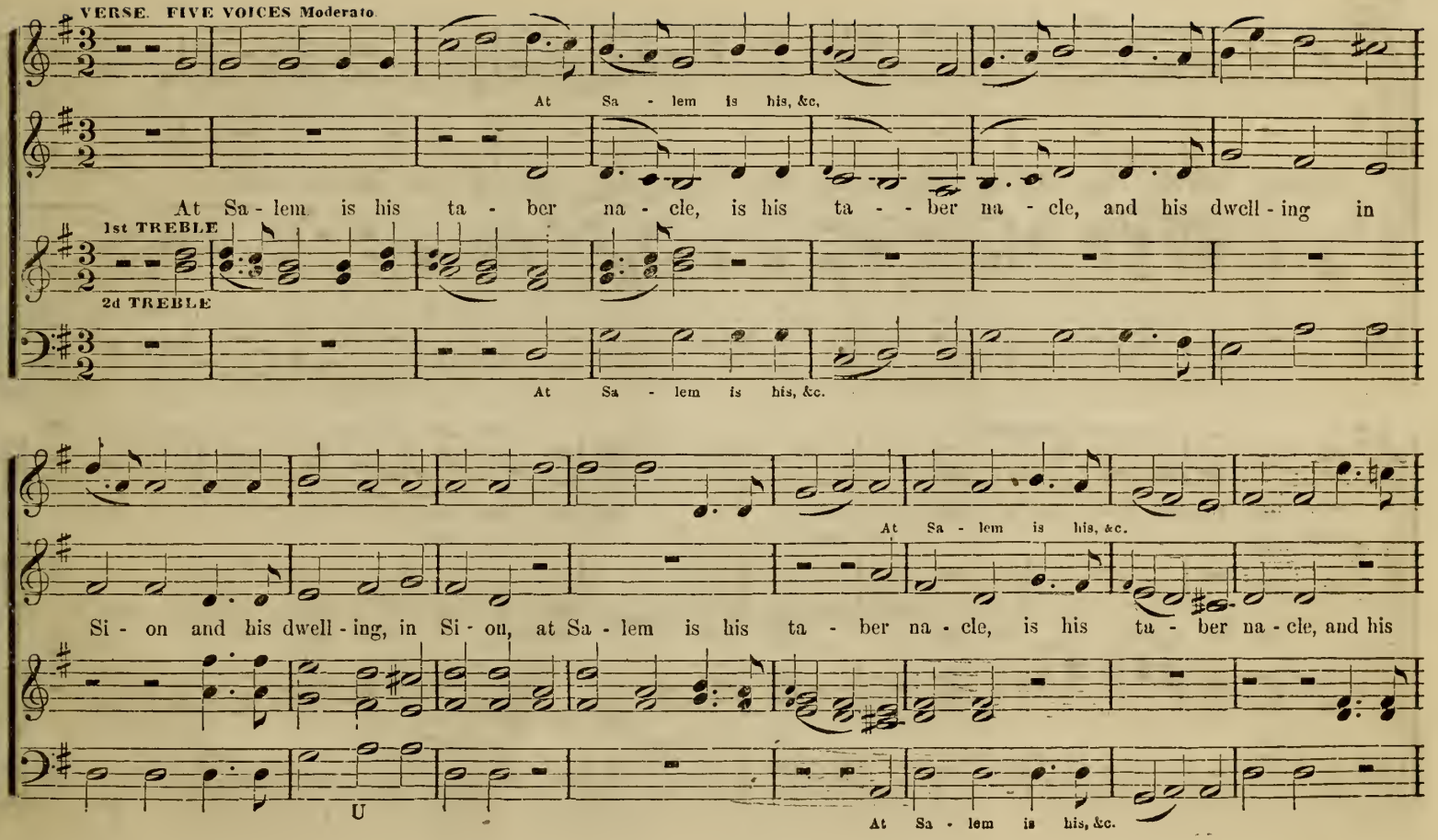
CHORUS

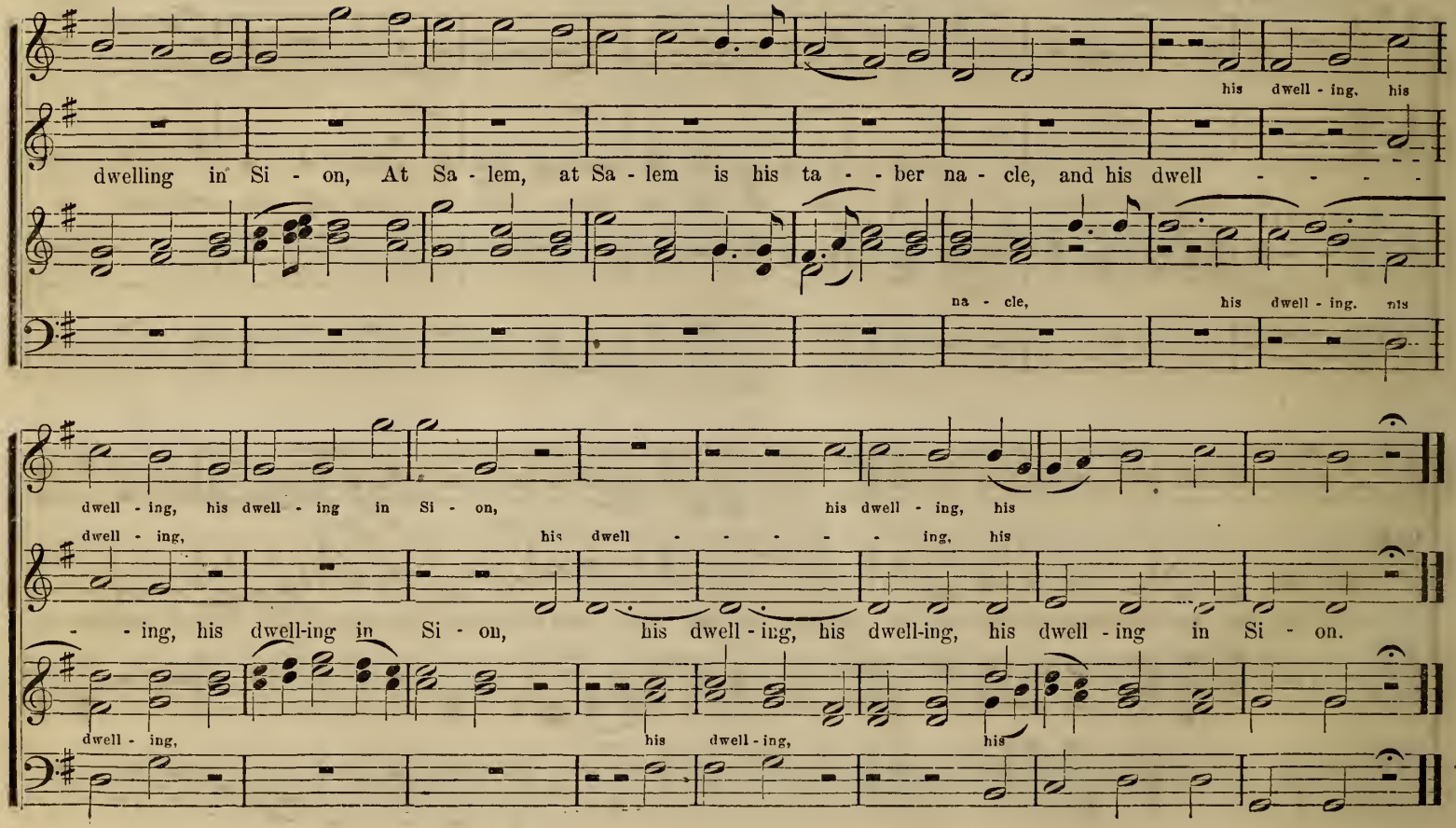
In Jew-ry is God known, his name is great in Is - ra - el In Jew-ry is God known, his name is great in Is - ra - el, his

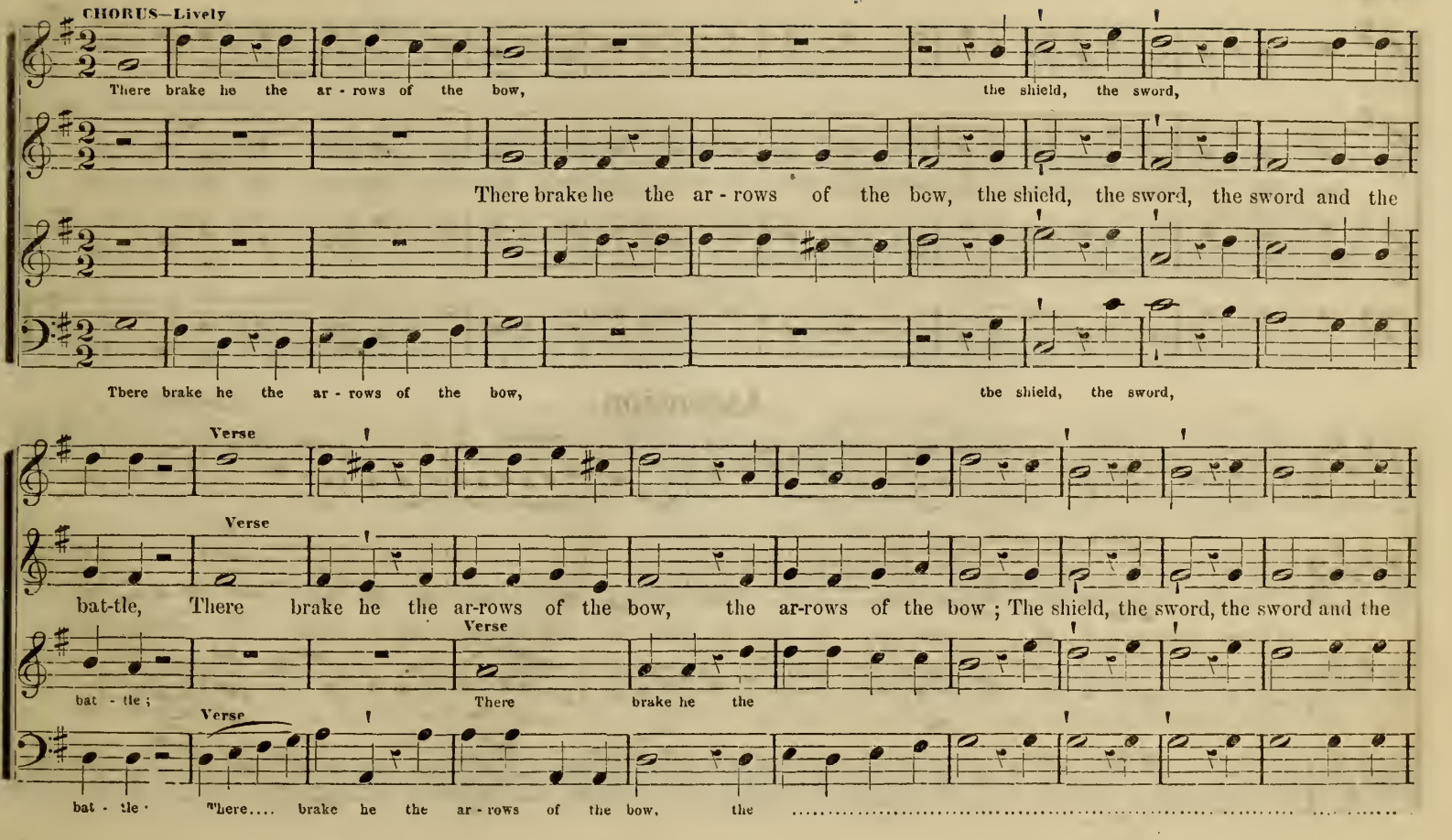
verse

name is great, his name is great, his name is great in Is - ra - el, his name is great, his name is great, his name is great in Is - ra - el.

ff


VERSE. FIVE VOICES Moderato
At Sa - lem is his, &c,
At Sa - lem is his ta - ber na - cle, is his ta - - ber na - cle, and his dwell - ing in
1st TREBLE
2d TREBLE
At Sa - lem is his, &c.
At Sa - lem is his, &c.
Si - on and his dwell - ing, in Si - on, at Sa - lem is his ta - ber na - cle, is his ta - ber na - cle, and his
U
At Sa - lem is his, &c.


his dwell - ing, his
dwelling in Si - on, At Sa - lem, at Sa - lem is his ta - - ber na - cle, and his dwell - - - -
na - cle, his dwell - ing, his
dwell - ing, his dwell - ing in Si - on, his dwell - ing, his
dwell - ing, his dwell - - - - - ing, his
- - ing, his dwell-ing in Si - on, his dwell - ing, his dwell-ing, his dwell - ing in Si - on.
dwell - ing, his dwell - ing, his


CHORUS—Lively
There brake he the ar - rows of the bow, the shield, the sword,
There brake he the ar - rows of the bow, the shield, the sword, the sword and the
There brake he the ar - rows of the bow, the shield, the sword,
Verse
Verse
bat-tle, There brake he the ar-rows of the bow, the ar-rows of the bow ; The shield, the sword, the sword and the
Verse
bat - tle ; There brake he the
Verse
bat - tle · There.... brake he the ar - rows of the bow, the

bat - tle, the shield, the sword, the sword and the bat - tle, the shield, the sword, the sword and the bat - tle.

Ascension.

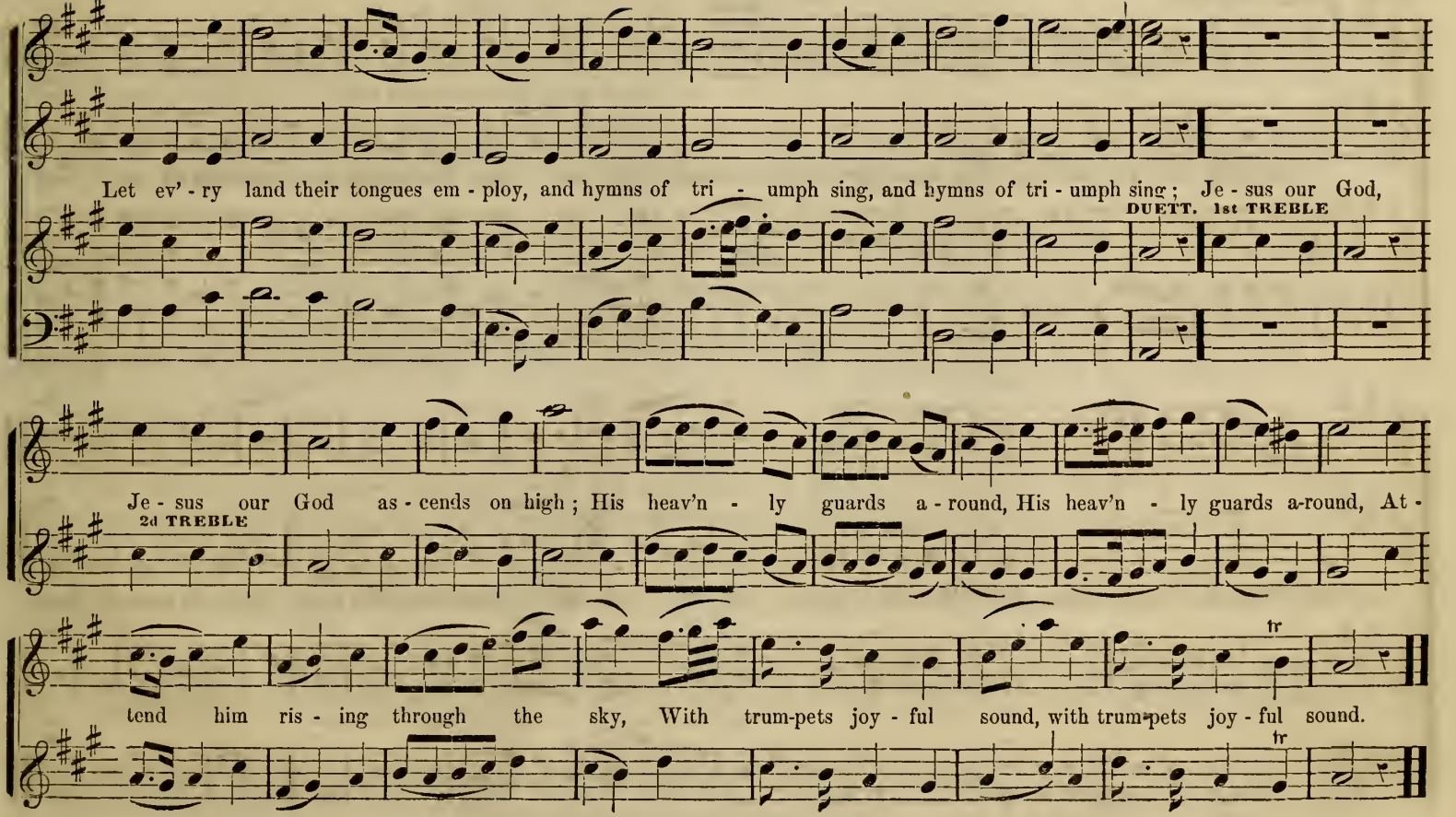
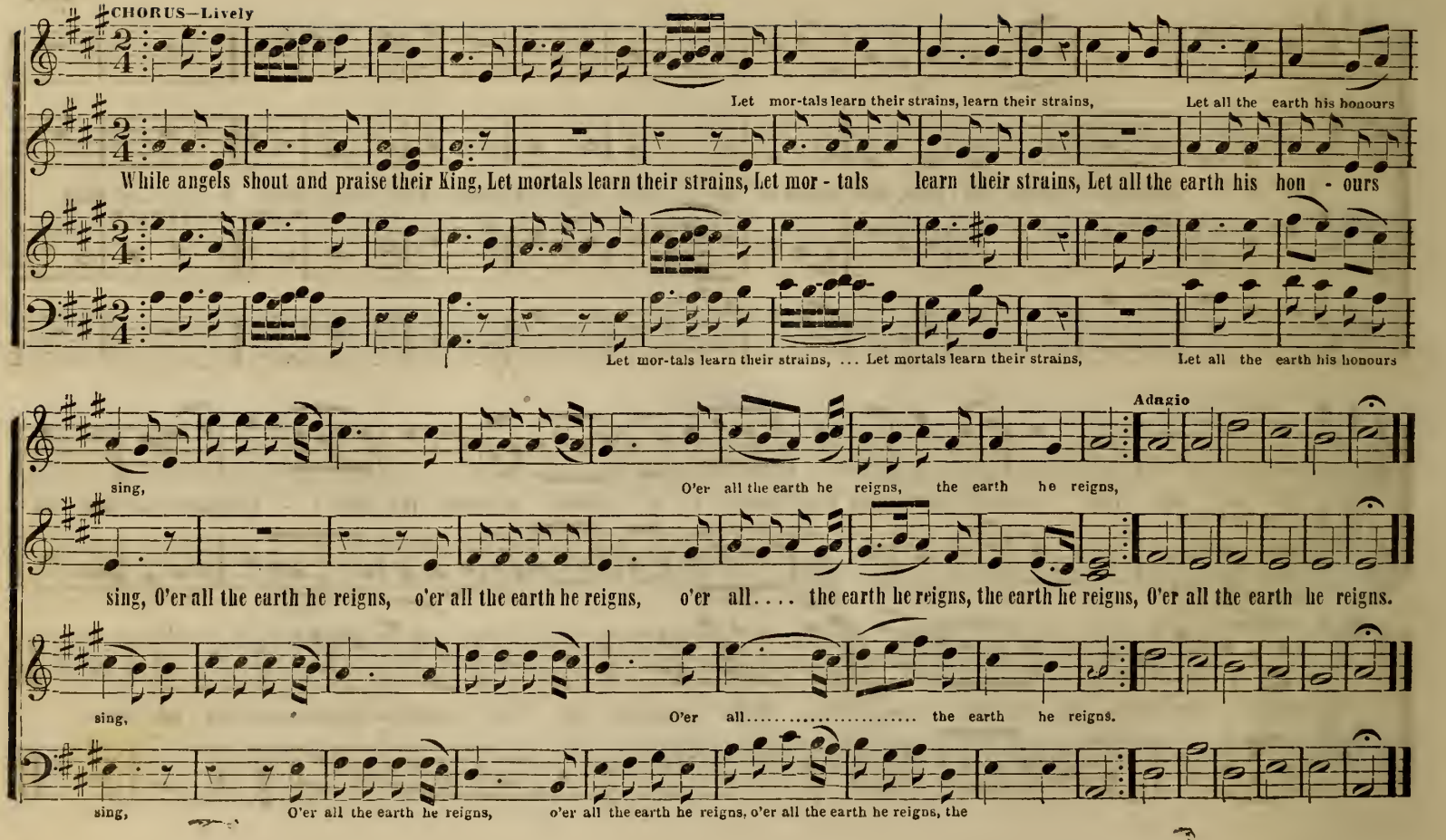
FAWCETT.

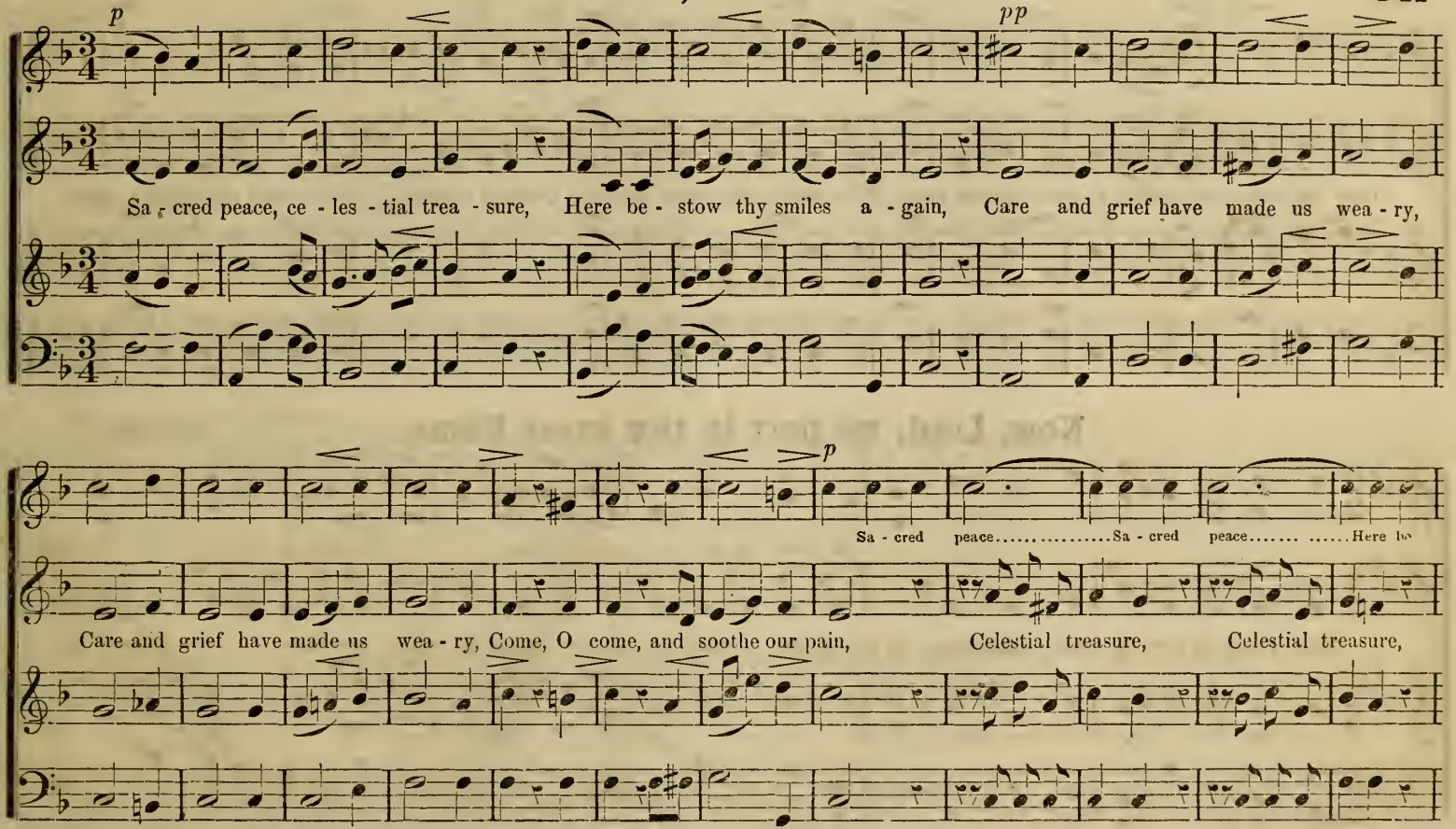
p

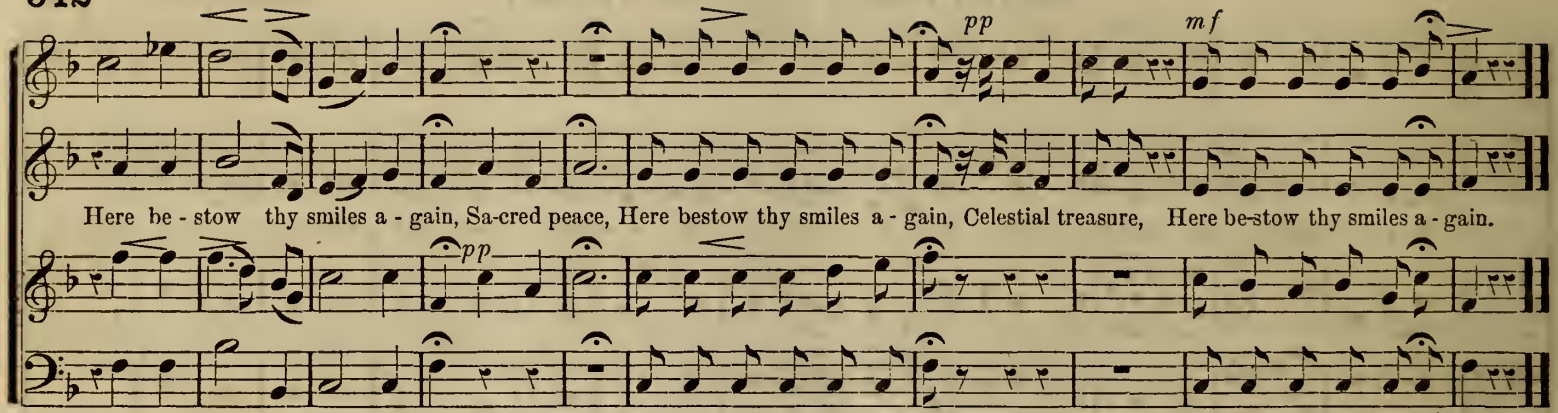
O for a shout of sa - cred joy,

O for a shout of sa - - cred joy, to God, to God the sov' - reign King, to God the sov'reign King;

O for a shout of sa - cred joy,

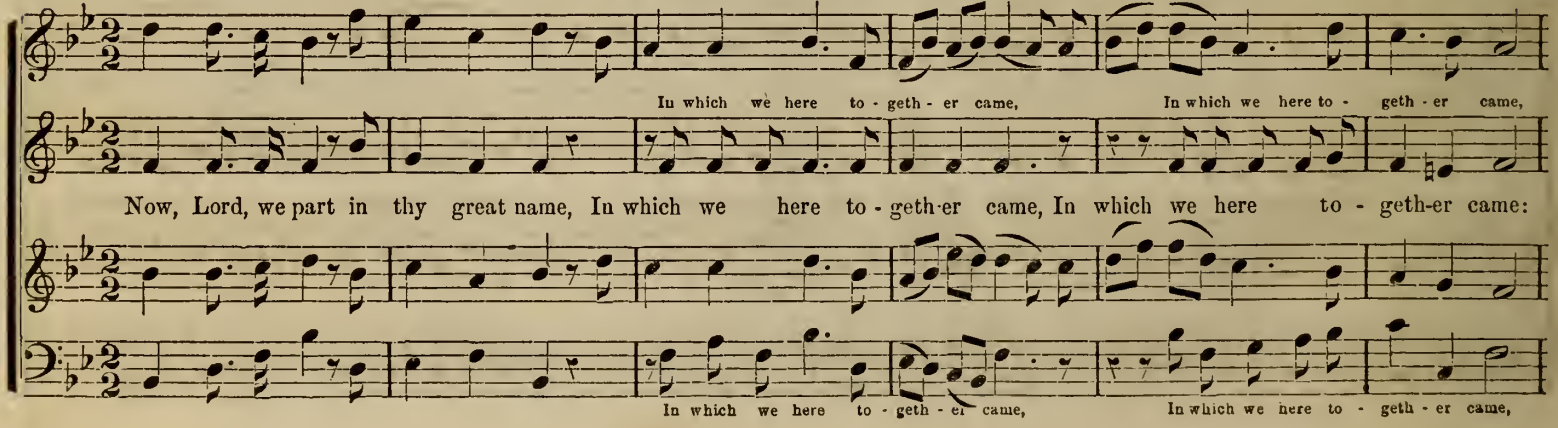

Let ev' - ry land their tongues em - ploy, and hymns of tri - umph sing, and hymns of tri - umph sing; Je - sus our God,
DUETT. 1st TREBLE
Je - sus our God as - cends on high; His heav'n - ly guards a - round, His heav'n - ly guards a-round, At -
2d TREBLE
tr
tend him ris - ing through the sky, With trum-pets joy - ful sound, with trum-pets joy - ful sound.
tr

CHORUS—Lively
Let mor-tals learn their strains, learn their strains, Let all the earth his honours
While angels shout and praise their King, Let mortals learn their strains, Let mor - tals learn their strains, Let all the earth his hon - ours
Let mor-tals learn their strains, ... Let mortals learn their strains, Let all the earth his honours
Adagio
sing, O'er all the earth he reigns, the earth he reigns,
sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all.... the earth he reigns, the earth he reigns, O'er all the earth he reigns.
sing, O'er all..... the earth he reigns.
sing, O'er all the earth he reigns, o'er all the earth he reigns, o'er all the earth he reigns, the

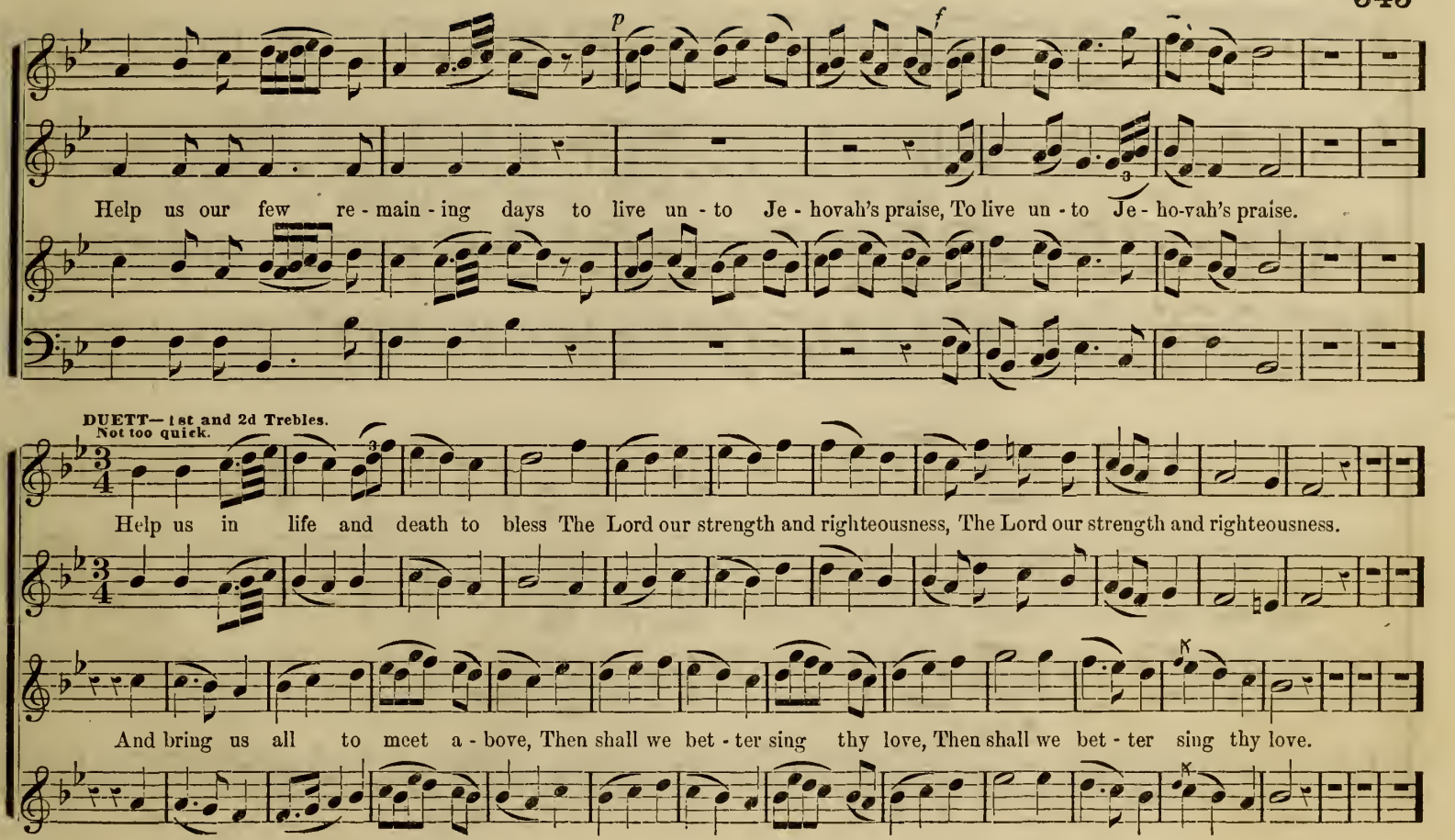

p
pp
Sa - cred peace, ce - les - tial trea - sure, Here be - stow thy smiles a - gain, Care and grief have made us wea - ry,
p
Sa - cred peace..... Sa - cred peace..... Here be
Care and grief have made us wea - ry, Come, O come, and soothe our pain, Celestial treasure, Celestial treasure,

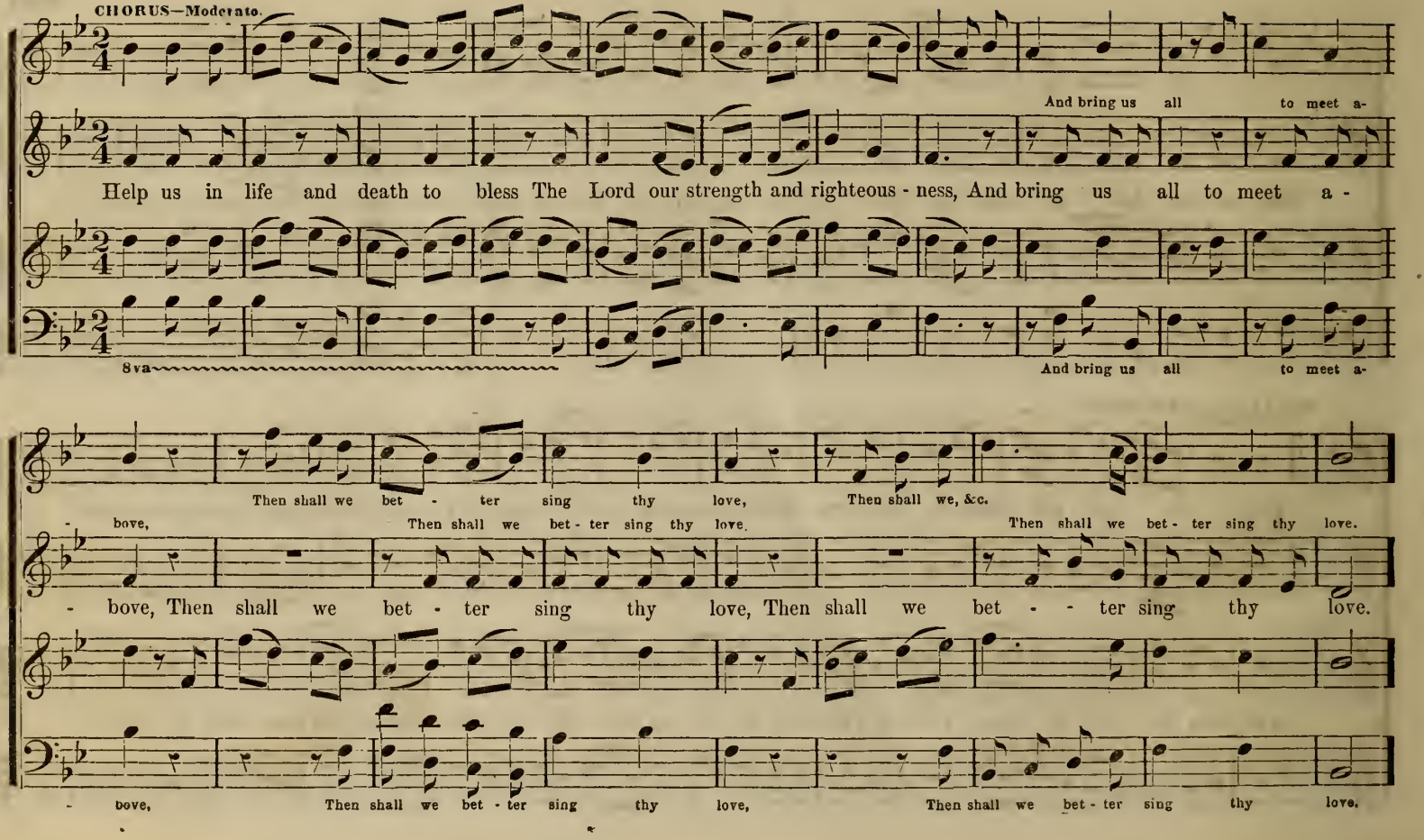

pp
mf
Here be - stow thy smiles a - gain, Sa-cred peace, Here bestow thy smiles a - gain, Celestial treasure, Here be-stow thy smiles a - gain.
pp

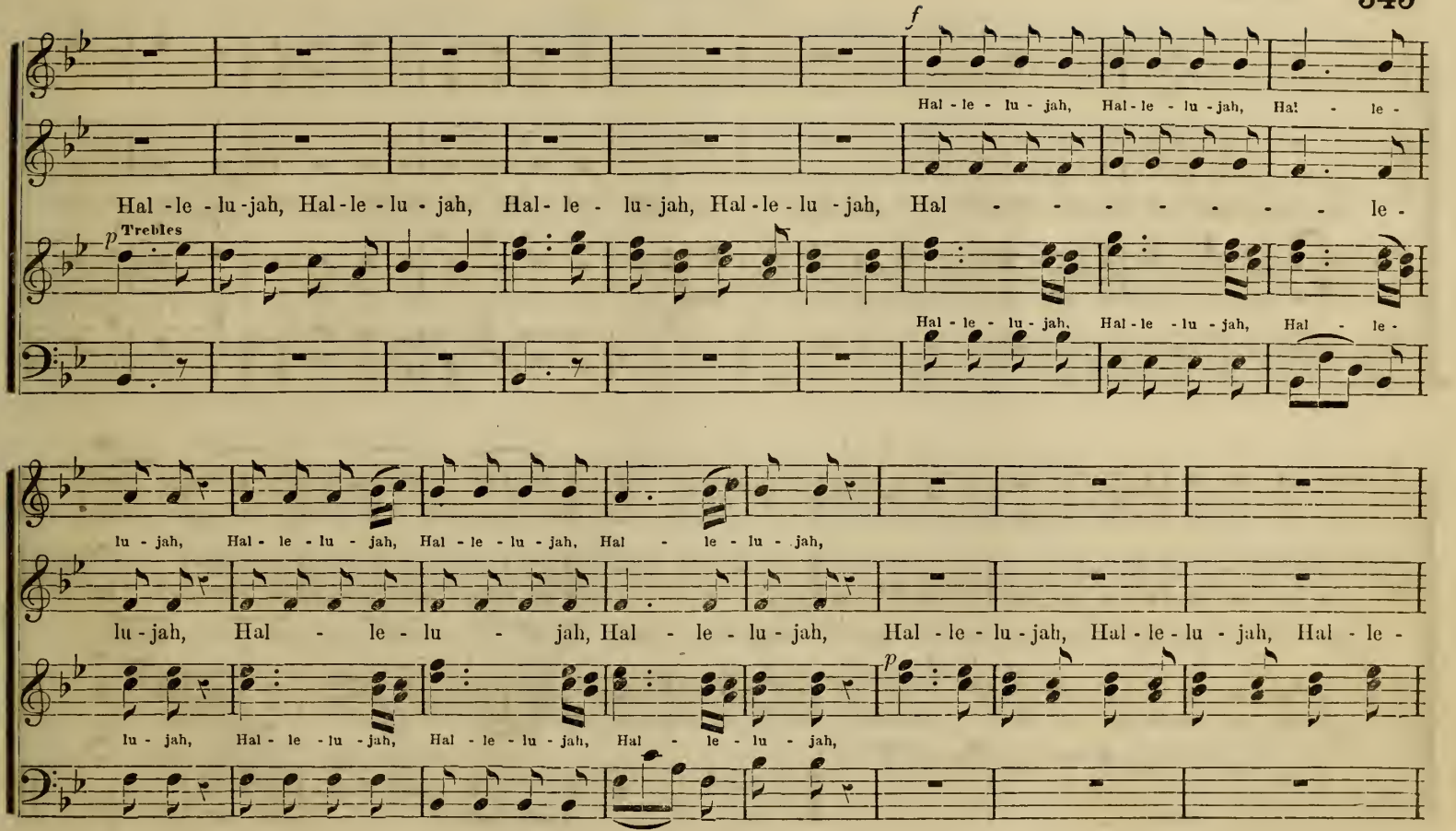
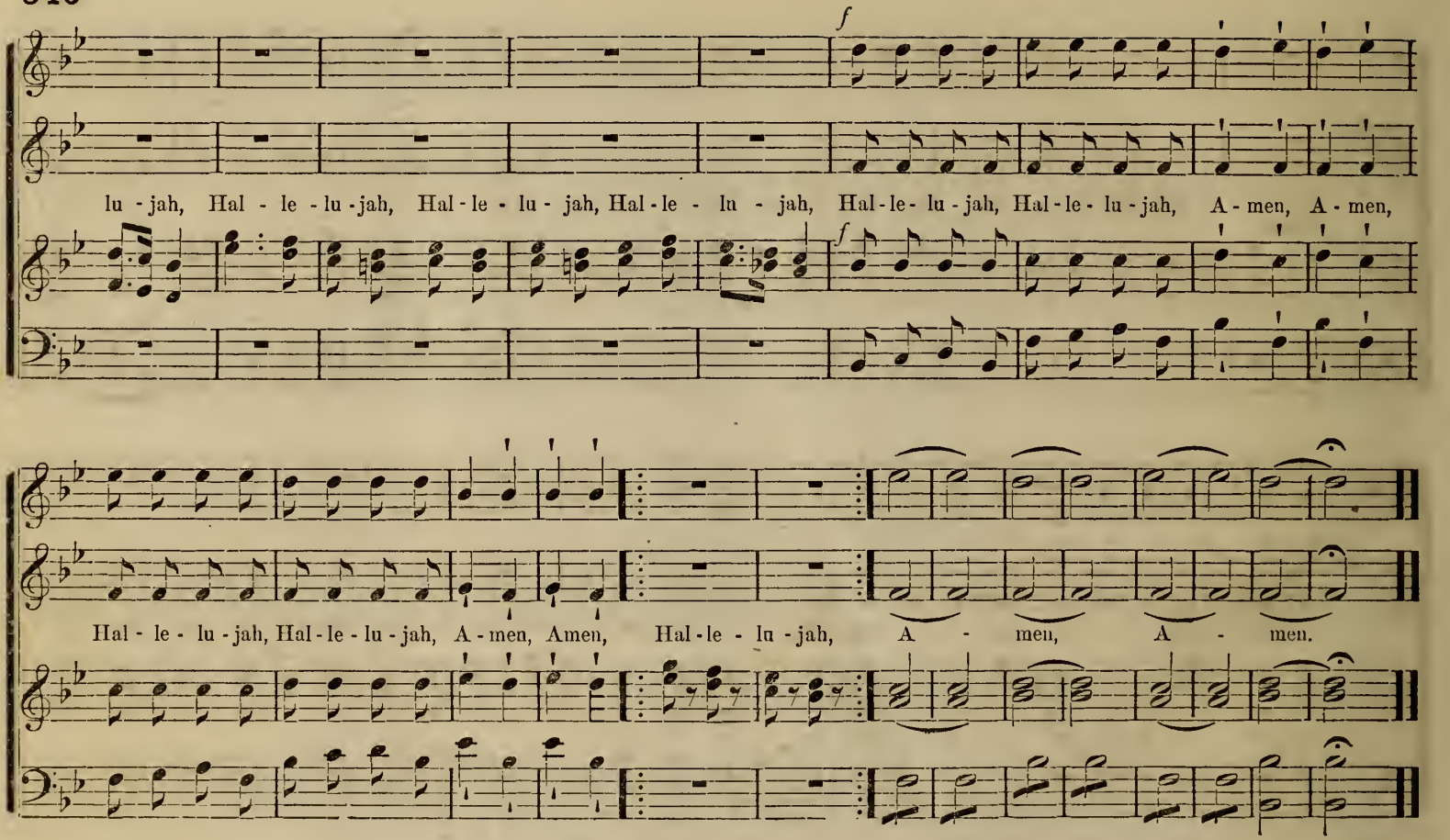
Now, Lord, we part in thy great Name.

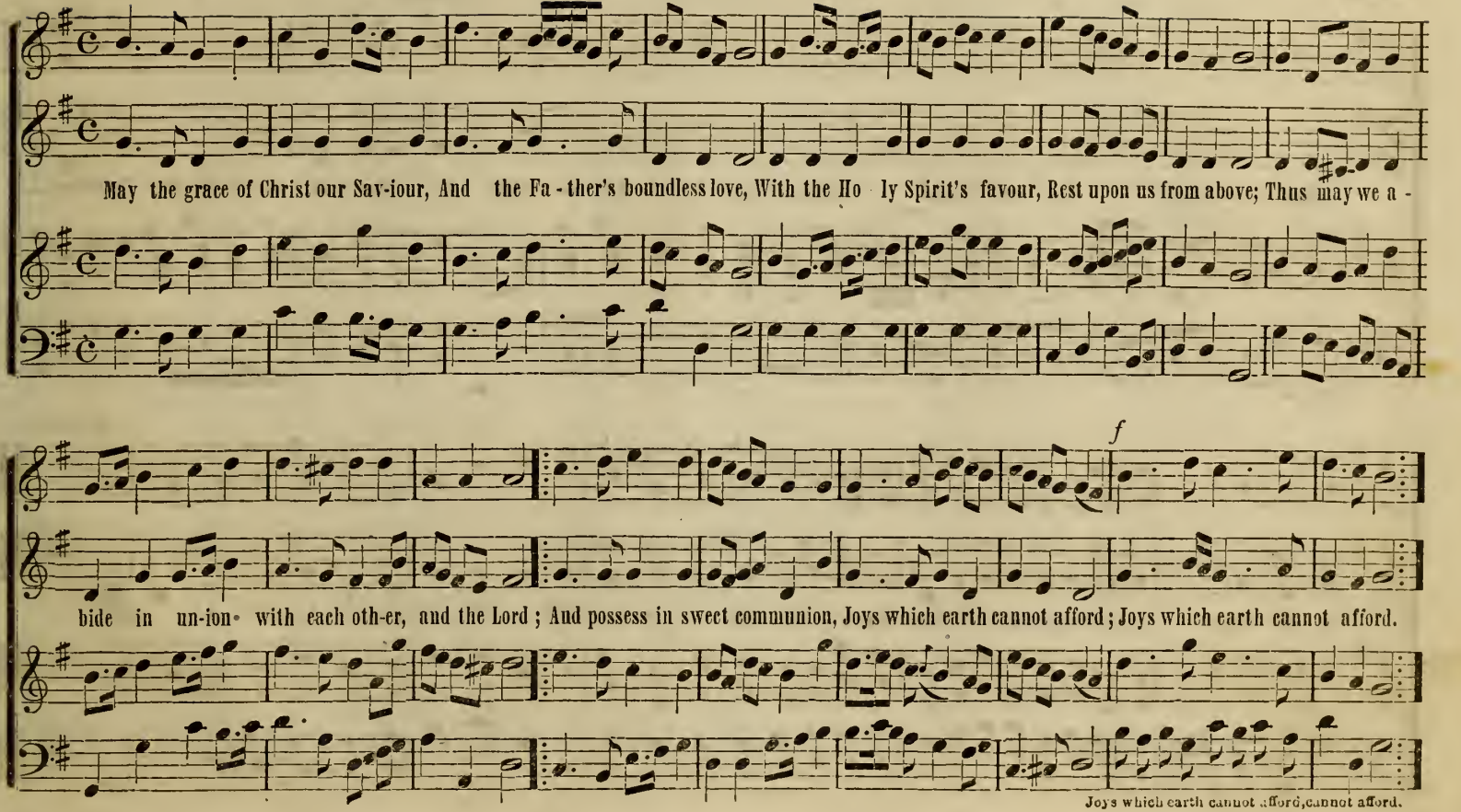
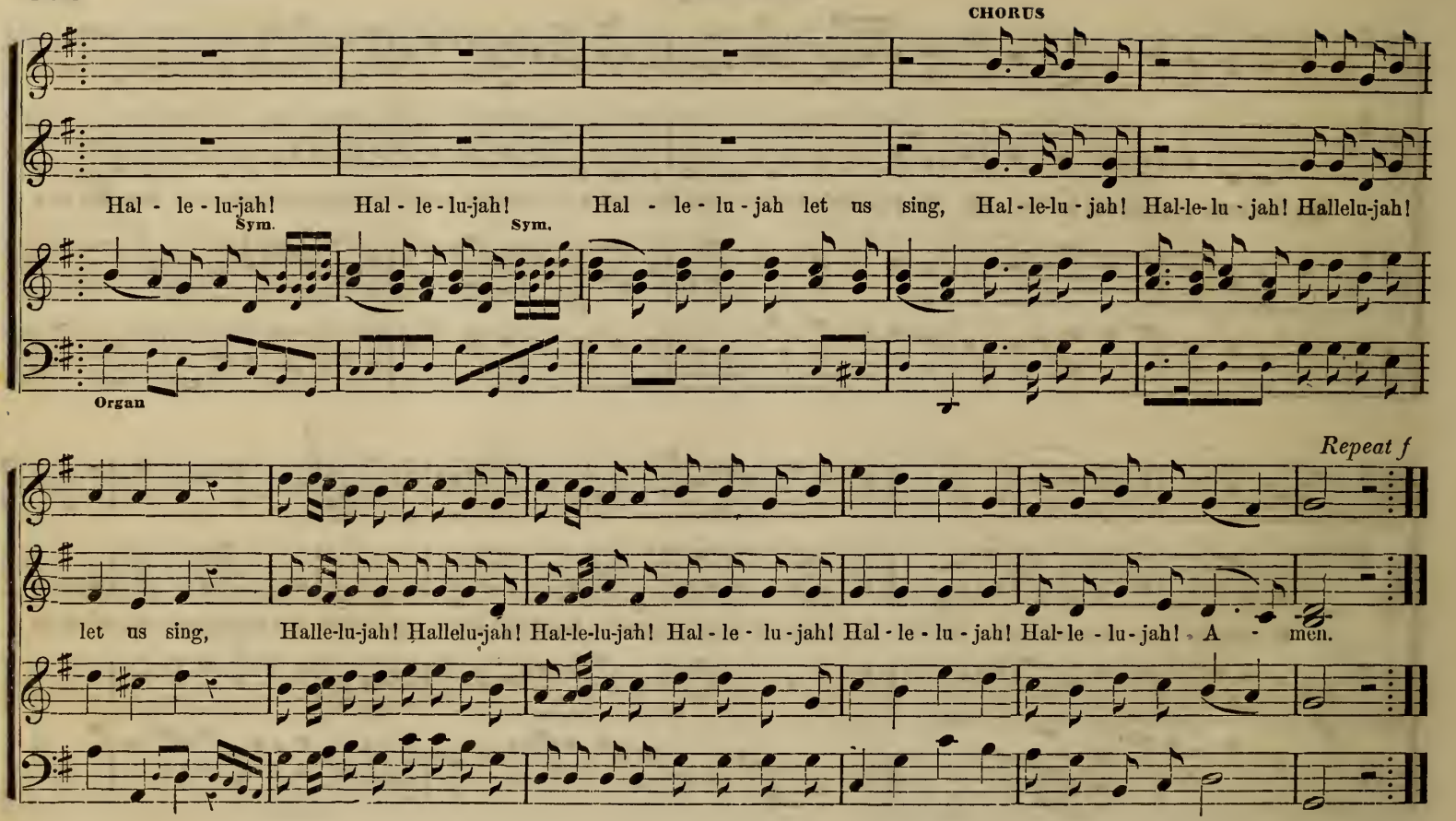
FAWCETT.


In which we here to - geth - er came, In which we here to - geth - er came,
Now, Lord, we part in thy great name, In which we here to - geth-er came, In which we here to - geth-er came:
In which we here to - geth - er came, In which we here to - geth - er came,


p
f
Help us our few re - main - ing days to live un - to Je - hovah's praise, To live un - to Je - ho-vah's praise.
DUETT— 1st and 2d Trebles.
Not too quick.
Help us in life and death to bless The Lord our strength and righteousness, The Lord our strength and righteousness.
And bring us all to meet a - bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.


CHORUS—Moderato.
And bring us all to meet a-
Help us in life and death to bless The Lord our strength and righteous - ness, And bring us all to meet a -
8va
And bring us all to meet a-
Then shall we bet - ter sing thy love, Then shall we, &c.
- bove, Then shall we bet - ter sing thy love.
Then shall we bet - ter sing thy love.
- bove, Then shall we bet - ter sing thy love, Then shall we bet - - ter sing thy love.
- bove, Then shall we bet - ter sing thy love, Then shall we bet - ter sing thy love.


f
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
p Trebles
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
p
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

f
lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men,
f
Hal - le - lu - jah, Hal - le - lu - jah, A - men, Amen, Hal - le - lu - jah, A - men, A - men.


May the grace of Christ our Sav-iour, And the Fa - ther's boundless love, With the Ho ly Spirit's favour, Rest upon us from above; Thus may we a -
f
bide in un-ion with each oth-er, and the Lord; And possess in sweet communion, Joys which earth cannot afford; Joys which earth cannot afford.
Joys which earth cannot afford, cannot afford.

CHORUS
Hal - le - lu-jah! Hal - le-lu-jah! Hal - le - lu - jah let us sing, Hal-le-lu - jah! Hal-le-lu - jah! Hallelu-jah!
Sym.
Sym.
Organ
Repeat f
let us sing, Halle-lu-jah! Hallelu-jah! Hal-le-lu-jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal-le - lu-jah! A - men.

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GENERAL INDEX TO THE HYMNS AND SUITABLE TUNES.

This Index is not intended to prevent the Hymns being sung to other suitable Tunes, but only as a ready guide to such Tunes as are suitable; nor is the order in which the Tunes are arranged intended to indicate any preference of one Tune over another

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
1	7	O for a thousand ...	C. M.	Attercliffe	Bolton	Wilts.
2	8	Come, sinners, to...	L. M.	Canada	Devotion	Effingham.
3	9	O all that pass by...	10's & 11's.	Hanover	Norton	King Street.
4	10	Hol every one that.	L. M.	Peru	Justification	Rothwell.
5	11	Thy faithfulness, ...	10's & 11's.	Portnguese Hymn.	.....	Hanover.
6	12	Sinners, turn, why..	8—7's.	Hotham	Seville	Pilton.
7	13	Let the beasts their..	8—7's.	German Hymn...	Sicilian Mariners..	Hotham,
8	14	What could your....	8—7's.	Mount Hermon ...	Alna	Savona.
9	15	Sinners, obey the ...	L. M.	Stonefield	Duke Street.....	Sandbach.
10	16	Ye thirsty for God...	10's & 11's.	Hanover	Norton	King Street.
11	17	God, the offended...	L. M.	Wareham.....	Hamburg.....	Melcombe.
12	17	Come, ye that love..	S. M.	Cranbrook.....	Dallas	Essex.
13	18	Happy soul, that...	8—7's.	Hotham.....	Seville	Culpinstock.
14	19	Happy the man that	L. M.	Angel's Song....	Duke Street.....	Effingham.
15	20	Happy the souls to..	C. M.	Warwick	Oldham.....	Attercliffe.
16	21	Happy the souls that	L. M.	Stonefield	Ward	Duke Street.
17	22	Jesus, from whom...	L. M.	Rockingham	Angel's Song	Mamre.
18	23	Maker, Saviour of...	7's & 6's.	Assylnm... ...	City Road	Josiah.
19	24	Rejoice evermore....	10's & 11's.	Portnguese.....	King Street.....	
20	25	Weary souls, that...	6—7's.	Mount Calvary...	Wellspring.....	Ramsay.
21	25	Ye simple souls....	S. M.	Cambridge	Dallas	Wirksworth.
22	27	Behold the Saviour..	C. M.	Prescott.....	St. Ann's.....	Abridge.
23	27	Extended on a cur-	L. M.	Rockingham.....	Munich	Melcombe.
24	28	Ye that pass by.....	L. M.	Uffingham.....	Angel's Song.....	Wakefield.
25	29	O thou dear suf-...	L. M.	Wakeham	Melcombe	Windham.
26	30	I thirst ,thou woun-	L. M.	Stonefield.....	Duke Street.....	Daisy Hill.
27	31	Saviour, the world's.	2-6's & 4-7's.	Irene	Dedication.....	Eccles.
28	32	O love Divine I what	6—8's.	Homerton.....	Terah	Love.
29	33	Come, ye weary sin-.	8—7's.	Townhead.....	Savona	Seville.
30	33	Where shall my.....	6—8's.	Luther's Hymn....	Eaton	Desire.
31	35	See sinners, in the ..	6—8's.	Plymouth Dock...	Cleft of the Rock.	Carey's.
32	35	Sinners, believe the..	6—8's.	Madrid	Terah	Plymouth Dock.
33	36	Would Jesus have..	6—8's.	Barrett	Charity	Brighton.
34	37	Let earth and hea-...	4-6's & 2-8's.	Burnham	Dunstable.....	Warsaw.
35	38	Jesus, thou all re-...	C. M.	Hensbury.....	Bedford.....	Abridge.
36	39	Lovers of pleasure..	C. M.	Bristol.....	Broomsgrove	Howard.
37	40	Jesus, the Name...	C. M.	Arlington.....	Rose Lane.....	West's.
38	40	O God of good th'..	6-8's, 2nd	Monmouth	New Court.....	Gay's.
39	42	Father whose ever-..	L. M.	Justification	Newhaven.....	Migdol.
40	43	Ye neighbours and..	10's & 11's.	.....	Harmony	Norton.
41	44	O God I our help in.	C. M.	St. Mary's	Walsal.....	St. Stephen's.
42	44	Thee we adore	C. M.	China.....	St. Mary's	Dundee.
43	45	And am I born to...	S. M.	Sarah.....	Boylston.....	St. Bride's.
44	47	And am I only born.	4-8's & 2-6's.	Willoughby.....	Rochdale.....	Latrobe.
45	48	Shrinking from the..	L. M.	Complaint	Sandbach	Effingham.
46	48	The morning flowers.	L. M.	Rockingham.....	Wilton	Mamre.
46	49	Come, let us anew...	P. M. Cl. 1.	Holton	Derbe.....	Troas.
47	50	Pass a few swiftly...	L. M.	Newington Green.	Wareham	Munich.
48	50	Ah, lovely appear....	8—8's.	Arabia.....	Carnaby.....	Prescott.
49	51	Rejoice for a brother	8—8's.	Albion.....	Gosben.....	Hythe.
50	52	Blessing, honour,...	8—7's.	Hotham	Seville.....	Martyn.
51	53	Hark I a voice di-...	8—7's.	German Hymn ...	Feversham.....	Aaron.
52	55	Again we lift our....	2-6's & 4-7's.	Dedication.....	Irene	Eccles.
53	56	Give glory to Jesus..	8—8's.	Mansions.....	Prescott.....	Carnaby.
54	57	Hearken to the... .	7's & 6's.	Preparation.....	Assylnm.....	Clark's.
55	58	Thou Judge of	S. M.	Wirksworth	Sarah.....	Aynhoe.
56	59	He comes I he comes	L. M.	Judgment.....	Melcombe.....	Job.
57	60	The great Archangel.	L. M.	Job	Wareham	Old Hundred.
58	60	Jesus, faithful to...	7's & 6's.	Preparation.....	City Road.....	Josiah.
59	61	Thou God of glori-..	4-8's & 2-6's.	Ariel.....	Harwood.....	New Street.
60	62	Righteous God.....	8's & 8's.	Ambleside.....	German Hymn....	Hotham.
61	63	Stand th' Omnipo-..	7's & 6's.	Preparation.....	Assylnm.....	Kingswood.
62	64	How happy are the..	4-8's & 2-6's.	Rochdale	St. John's.....	Praise.
63	65	Woe to the men on..	C. M.	Burford.....	Balerma	Martyrdom.
64	66	By faith we find....	C. M.	Abridge.....	Hensbnry	Oaklands.
65	67	Ye virgin souls.....	1-6's & 2-8's.	Majesty	Lennox.....	Burnham.
66	68	Lo I he comes with.	8's, 7's & 4's.	Helston.....	Calvary	Helmsley.
67	69	How weak the....	2-6's &4-7's.	Howell.....	Dedication.....	Eccles.
68	70	How happy is the...	4-6's & 2-6's.	New Street.....	St. John's.....	Harwood.
69	72	Thou, Lord, on....	6—3's.	Carey's	Eaton	Madrid.
70	72	I long to behold....	8—8's.	Mansions.....	Israel.....	Arabia.
71	73	Leader of faithful...	6—8's.	Plymouth Dock....	Terah.....	Admah.
72	74	Saviour, on me the..	6—8's.	Madrid	Siloam	Cleft of the Rock.
73	75	Away with our sor-..	8—8's.	Albion.....	Carnaby	David
74	76	We know, by faith...	S. M.	Mansfield	Cambridge.....	Mathias.
75	78	Lift your eyes of...	8—7's.	Alma.....	Seville	Narcissus.
76	78	What are these ar-..	8—7's.	Theodora.....	Narcissus.....	Martyn.
77	79	The Church in her..	8—8's.	Prescott	Carnaby.....	Albion.
78	80	The thirsty are.....	8—8's.	Israel.....	David	Carnaby.
79	80	A fountain of Life...	8—8's.	Carnaby	Prescott	Hythe.
80	81	Terrible thought I...	C. M.	Walsal.....	St. Mary's.....	Balerma.
81	82	Father of unspire-..	6—8's.	Luther's Hymn ...	Plymouth Dock...	Madrid.
82	83	Shepherd of souls...	L. M.	Rockingham.....	Justification.....	Warrington.
83	84	Thou Son of God....	C. M.	Abridge	Dundee.....	Irish,
84	85	Come O thou all....	C. M.	Arlington.....	Lydia	Antioch.
85	86	Spirit of Faith, come	8. M.	Shirland.....	Spilsby	Bethel.
86	87	Sinners, your hearts.	2-6's & 4-7's.	Dedication.....	Irene	Eccles.
87	88	Come, Holy Ghost...	C. M.	Sheldon	Hensbnry	Trinity.
88	88	Father of all, in....	C. M.	Abingdon.....	Warwick.....	Rose Lane.
89	89	Inspirer of the an-...	6—8's.	Desire.....	Carey's	Eaton.

Hys.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
90	90	Thus saith the Lord.	L. M.	Wareham	Warrington	Stonefield.
91	90	Long have I seem'd..	C. M.	St. Mary's	Burford	Walsal.
92	91	Still for thy loving..	C. M.	Charmouth	David's Harp	Warwick.
93	92	My gracious loving..	S. M.	Isaiah	Thatcher	Sarah.
94	94	The men who slight.	C. M.	Bedford	Arlington	Warwick.
95	95	Author of faith, eter-	L. M.	Portugal	Port Hope	Adoration.
96	95	How can a sinner....	S. M.	Falmouth	Mathias	Boylston.
97	97	Thou great mysteri..	4-5's & 2-6's.	Latrohe	Ariel.	
98	98	Upright, both in...	7's & 6's.	Clark's	Dependance	Josiah.
99	98	Father of lights, fr..	6—8's.	Luther's Hymn	Homerton	Desire.
100	99	Jesus, my Advocate.	L. M.	Stonefield	Mamre	Dresden.
101	100	Saviour, Prince ol..	6—7's.	Eglon	Wellspring	Damascus.
102	101	O that I could rep..	S. M.	Sarah	St. Bride's	Wirksworth.
103	102	O that I could rep..	S. M.	St. Bride's	Zeal	Boylston.
104	102	O for that tenderness	C. M.	York	Antioch	Gabriel.
105	10	O that I could rep..	S. M.	Mount Ephraim	Aynhoe	Bradley Church.
106	104	Jesu, let thy pity..	7's & 6's	Kingswood	Dependance	City Road.
107	105	The Spirit of the....	L. M.	Morning Hymn	Wakefield	Devotion.
108	106	Enslaved to sense ...	C. M.	Irish	Arlington	London.
109	107	Wretched, helpless,..	7's & 6's.	Clark's	Assylum	Amaziah.
110	109	Jesus, Friend of....	7's & 6's.	Josiah	Dependance	Kingswood.
111	110	Thus saith the Lord.	L. M.	Adoration	Daventry	Effingham.
112	111	Woe is me I what....	7's & 6's.	Clark's	Assylum	City Road.
113	113	O thou, whom fain..	6—8's.	Cleft of the Rock..	Desire	Siloam.
114	113	Jesus, in whom....	6—8's.	Siloam	Zauberflote	Castleton.
115	114	Let the world their..	7's & 6's.	Clark's	Assylum	Woodhouse Grove.
116	115	Saviour, cast a pity-	6—7's	Mount Calvary	Eglon	Linton Green.
117	116	God is in this and...	C. M.	Dundee	Havanna	St. Steven's.
118	117	Author of faith, to..	4-8's & 2-6's.	Praise	Ariel	New Street.
119	118	Father of Jesus....	C. M.	Warwick	Rose Hill	Geneva.
120	119	Comfort ye minis-...	6—8's.	Admah	Plymouth Dock	Ledbury.
121	119	Expand thy wings...	6—8's.	Desire	Siloam	Desire.
122	120	O thou who hast our	4-8's & 2-6's.	Latrohe	Willoughby	Rochdale.
123	121	Let the Redeem'd...	C. M.	Geneva	St. Stephen's	Devizes.
124	122	O that I, first of....	4-8's & 2-6's.	St. John's	Ariel	Rochdale.
125	123	O that I could my...	C. M.	Sprowston	Oaklands	York.
126	123	Too strong I was...	L. M.	Old Hundred	Wexford	Ward.
127	124	Wherewith, O God,..	L. M.	Wakefield	Port Hope	Nottaway.
128	125	With glorious.....	C. M.	Rose Lane	Warwick	Suffolk.
129	126	Adam, descended...	L. M.	Alfreton	Federal Street	Loughborough.
130	127	Thou God unsearch..	6—0's.	Eaton	Desire	Madrid.
131	128	Lord, I despair.....	L. M.	Complaint	Windham	Munich.
132	128	Jesus, the sinners...	L. M.	Sandbach	Hebron	Coronation.
133	129	Jesus, whose glory's.	L. M.	Angel's Song	Wondrous Cross	Warrington.
134	130	Jesus, if still the....	6—8's.	Cleft of the Rock..	Simeon's Joy	Terah.
135	131	Jesu if still thou...	C. M.	Bristol	Mount Pleasant	Lanesborough.
136	132	While dead in tres...	C. M.	Irish	Liverpool	Rose Hill.
137	134	When shall thy.....	S. M.	Reuben	Shirland	Bradley Church.
138	135	O that thou wouldst.	C. M.	Sheldon	Carr's Lane	Barby.
139	136	Jesu I Redeemer ...	C. M.	Condescension	Ephesus	Messiah.
140	137	Come, O thou Travel-	6—8's.	Cleft of the Rock..	Plymouth Dock	Carey's.
141	138	Yield to me now...	6—8's.	Desire	Eaton	Castleton.
142	139	Drooping soul	8—7's.	German Hymn	Hotham	Townhead.
143	140	Jesu, Lover of my..	8—7's.	Narcissus	Sicilian Mariners	Mount Hermon.
144	141	Thee, Jesu, thee....	4-8's & 2-6's.	Harwood	Ariel	Praise.
145	143	O Jesus, let me....	4-8's & 2-6's.	St. John's	Latrohe	New Street.
146	144	Still, Lord, I languish	4-8's & 2-6's.	Rochdale	Willoughby	St. John's.
147	145	O Love Divine, how.	4-5's & 2-6's.	St. John's	Harwood	Ariel.
148	145	Father of Jesus....	6—8's.	Carey's	Homerton	Terah.
149	146	Thus saith the Lord	L. M.	Wareham	Angel's Song	Job.
150	147	Thou hidden God...	C M.	St. Ann's	Hensbury	Nehemiah.
151	148	Out of the deep I...	2-6's & 4-7's.	Eccles	Irene	Dedication.
152	149	Ah! whether should	S. M.	Boyston	Cranbrook	Bradley Church.
153	150	Le I in thy hand I...	S. M.	Shirland	Dallas	Egypt.
154	151	Fain would I leave..	6—8's.	Siloam	Barrett	Love.
155	151	God of my life, what	L. M.	Justification	Washington	Stonefield.
156	152	O disclose thy.....	6—7's.	Linton Green	Safety	Marsden.
157	153	My sufferings all ...	L. M	Daventy	Wareham	Daniel.
158	154	O my God, what...	8—7's.	Hotham	Martyn	German Hymn.
159	155	Lay to thy hand...	6—8's.	Desire	Ledbury	Carey's.
160	156	O Jesus, my hope,...	P. M. Cl. II.	Rapture	Harwich	Old German.
161	157	Stay, thou Insulted..	L. M.	Windham	Melcombe	Munich.
162	157	O my offended God..	S. M.	Mount Ephraim	Sarah	Essex.
163	159	When, gracious....	L. M.	Effingham	Justification	Loughborough.
164	160	Lord, regard my ...	7's & 6's.	City Road	Kingswood	Dependance.
165	161	Come, holy, celestial	8—8's.	Israel	Albion	Carnahy.
166	162	Jesus, take my.....	7's & 6's.	Assylum	Josiah	Dependance.
167	164	Lamb of God, for ...	7's & 6's.	City Road	Kingswood	Josiah.
168	165	Depth of mercy....	8—7's.	Alma	Narcissus	Pilton.
169	166	Jesus, the all re-...	C. M.	Bedford	Abridge	Bristol.
170	167	O 'tis enough, my...	6—8's.	Terah	Simeon's Joy	Witsuntide.
171	167	O God, if thou art..	6—8's.	Carey's	Cleft of the Rock	Eaton.
172	168	O unexhausted....	S. M.	Sarah	Wirksworth	Gerar.
173	169	Jesus, I believe....	6—7's.	Eglen	Damascus	Venice.
174	170	How shall a lost...	8—8's.	Goshen	David	Israel.
175	171	God of my salvation.	7's & 6's.	Dependance	Josiah	Clark's.
176	172	O God, thy right-...	6—8's.	Homerton	Whitsuntide	Ledbury.
177	173	Jesus, thou know'st.	6—8's.	Carey's	Eaton	Siloam.
178	174	Yes, from this in...	6—8's.	Admah	Madrid	Barrett.
179	174	Father, if thou....	7's & 6's.	Clark's	Preparation	Josiah.
180	175	Saviour, I now.....	L. M.	Wareham	Portugal	Winchester.
181	176	Thou man of griefs..	L. M.	Melbourne	Mamre	Windham.
182	177	I will hearken.....	7's & 6's.	Preparation	Kingswood	Dependance.
183	178	Jesu, Shepherd of...	6—7's.	Eglon	Mount Calvary	Linton Green.
184	179	My God, my God....	C. M.	Howard	Broomsgrove	Condescension.
185	180	After all that I have	8—7's.	Mount Hermon	Aaron	Mellville.
186	181	Weary of wand'ring.	6—8's.	Admah	Charity	Terah.
187	182	Son of God, if thy..	7's & 6's.	Assylum	Dependance	Amaziah.
188	183	Lord, and is thine...	7's & 6's.	Preparation	City Road	Josiah.
189	185	Now I have found...	6—8's.	Siloam	Cleft of the Rock	Charity.
190	186	Jesus, thy Blood and	L. M.	Port Hope	Atlantic	Duke Street.
191	187	Thee, O my God...	2-6's & 4-7's	Eccles	Dedication	Irene.
192	188	Oft I in my heart...	7's & 6's.	Kingswood	Assylum	Josiah.
193	189	O Filial Deity.....	2-6's & 4-7's.	Eccles	Dedication	Birmingham.

Hys	Page	First Lines.	Metres.	Names of Suitable Tunes.		
194	191	Arise, my soul, arise,	2-6's & 4-7's.	Howell	Eccles	Stafford.
195	192	High above every	2-6's & 4-7's.	Irene	Dedication	Eccles.
196	193	Into thy gracious	L. M.	Rockingham	Job	Winchester.
197	196	Happy soul, who	8—7's.	Townhead	Seville	Culmnstock.
198	194	O what shall I do	10's & 11's.	Norton	Harmony	
199	195	O heavenly King.	10's & 11's.	Portuguese Hymn.	Norton	King Street.
200	196	My Father, my God,	10's & 11's.	Hanover	Harmony	Norton.
201	197	And can it he that	6—8's.	Cleft of the Rock	Brighton	Barrett.
202	198	Arise, my soul,	4-6's & 2-8's.	Lennox	Burnham	Majesty.
203	199	Glory to God, whose	L. M.	Alfreton	Coronation	Wilton.
204	200	Jesus, thou soul of	4-8's & 2-6's.	Ariel	Harwood	St. John's.
2 5	201	My God, I am thine,	P. M. Cl. II	Harwich	Rapture	Old German.
2 6	202	What am I, O thou	6—8's.	Carey's	Eaton	Siloam.
207	202	Jesus is our com	8—7's.	Sicilian Mariners	Feversham	Narcissus.
208	203	Come, let us, who	C. M.	Gabriel	Henshury	Keliah.
209	203	Thou hidden Source	6—8's.	Barrett	Simeon's Joy	Homerton.
210	204	Thee will I love, my	6—8's.	Charity	Brighton	Peck's Trump.
211	205	Let all men rejoice	10's & 11's.	Hanover		King Street.
212	206	My brethren belov'd	10's & 11's.	Harmony	Norton	
213	207	My God, the spring	C. M.	Oatlands	Sheldon	Kendall.
214	207	Talk with us, Lord	C. M.	Attercliffe	Auburn	Broomsgrove.
215	208	Glorious Saviour of	7's & 6's	Clark's	Preparation	Assylum.
216	209	Infinite, unexhaust	C. M.	Mount Pleasant	Attercliffe	Oatlands.
217	210	Jesus, to thee I	C. M.	Nehemiah	Martyrdom	Dundee.
218	210	See how great a	8—7's.	Narcissus	Seville	Hotham.
219	211	All thanks be to	F. M. Cl. I.	Holton	Derbe	Troas.
220	213	All glory to God in	8—8's.	Israel	Albion	Arabia.
221	214	Meet and right it is	7's & 6's.	Preparation	Josiah	Amaziah.
22	215	How happy gra	4-8's & 2-6's.	St. John's	Larobe	New Street.
223	216	When Israel out of	6—8's.	Plymouth Dock	Carless	Ledbury.
224	217	I'll praise my Maker	6—8's. 2nd	Brighton	Jackson's Hymn	Gay's.
225	218	Praise ye the Lord!	L. M.	Hannathon	Perseverance	Dresden.
226	218	Eternal Wisdom!	C. M.	Arlington	Rose Lane	Attercliff.
227	22	How do thy mercies	L. M.	Atlantic	Port Hope	Stonefield.
228	221	Thou Shepherd of	8-8's.	Israel	Goshen	David.
22	221	God of my life, to	4-6's & 2-8's.	St. Swithiu	Remembrance	Warsaw.
230	222	Fountain of life	6—8's.	Castleton	Plymouth Dock	Eaton.
231	223	Away with our fears	P. M. Cl. III.	Liberia	Paradise	
232	225	Young men and	4-6's & 2 8's.	Burnham	Haddam	Lennox.
233	226	Happy man whom	8—7's.	Townhead	Mount Hermon	Melville.
234	226	Let all that breathe	L. M.	Old Hundred	Adoration	Derby.
235	227	Father of all, whose	L. M.	Devotion	Birmingham	Tranquility.
236	228	Son of thy Sire's	L. M.	Canada	Daniel	Devotion.
237	228	Eternal, spotless	L. M.	Effingham	Justification	Manchester.
238	229	Meet and right	8—7's.	Anxiety	Prayer	Aaron.
239	230	Hail! Father, Sou	C. M.	St. Stephen's	Monnt Pleasant	Wilts.
240	231	O God, thou hot	L. M.	Wareham	Rockingham	Melcombe.
241	233	Thou, true and only	L. M.	Joh	Mamre	Warrington.
242	234	Glorious God, ac	7's & 6's.	Assylum	Dependance	City Road.
243	235	Thou, my God, art	7's & 6's.	Preparation	Kingswood	Josiah.
244	237	Thou, the great	7's & 6's.	Clark's	City Road	Woodhouse Grove.
245	237	Good thou art, and	7's & 6's.	Preparation	Dependance	Assylum.

Hys	Page	First Lines.	Metres.	Names of Suitable Tunes.		
246	239	My soul through	L. M.	Newhaven	Nottaway	Port Hope.
247	239	Holy as thou, O	L. M.	Effingham	Wareham	Melcombe.
248	239	Blest be our ever	C. M.	Axbridge	Gainsborough	Deritend.
249	240	Great God! to me	C. M.	Geneva	Kendall	Howard.
250	241	Thy ceaseless, un	C. M.	Abridge	Balerma	Oatlands.
251	242	Father of me, and	C. M.	Piety	Devizes	Dundee.
252	242	Come, Father, Son	C. M.	Oldham	Rose Hill	Irish.
253	243	Father, in whom	S. M.	Falmouth	Joy	Narenza.
254	244	The day of Christ	L. M.	Angel's Song	Stonefield	Newcastle.
255	245	Spirit of Truth, es	6—8's.	Desire	Eaton	Admah.
256	246	Hail! Father, Son,	C. M.	Abingdon	Trinity	St. Aun's.
257	247	Glory be to God on	4—7's.	Sicilian Mariners.	Aaron	Townhead.
258	247	Jehovah, God the	C. M.	Devizes	London	Oatlands.
259	248	Hail! holy, holy	C. M.	Abridge	Bedford	Nehemiah.
260	249	Holy, holy, holy	8—7's.	Narcissus	Alma	Martyn.
261	250	Come, Father, Son	6—8's.	Madrid	Terah	Plymouth Dock.
262	251	A thousand oracles	C. M.	Broomsgrove	London	David's Harp.
263	252	Father, how wide	C. M.	Antioch	Lydia	Oatlands.
264	253	O all-creating God	S. M.	Watchman	Milton Abbey	Essex.
265	253	O may the power	S. M.	Falcon Street	Reuben	Sarah.
266	253	Soldiers of Christ	S. M.	Bethel	Bradley Church	Cranbrook.
267	254	But, above all, lay	S. M.	Christianity	Shirland	Mathias.
268	255	In fellowship, alone	S. M.	Bethel	Falmouth	Mansfield.
269	256	Surrounded by a	6—8's.	Barrett	Charity	Madrid.
270	257	Equip me for the	S. M.	Reuben	Bradley Church	Bethel.
271	258	O Almighty God of	7's & 6's.	Assylum	City Road	Josiah.
27	259	Peace! doubting	6—8's.	Carey's	Siloam	Brighton.
273	60	Omnipotent Lord	10's & 11's.	Hanover	Portuguese Hymn.	Norton.
274	261	O my old, my ho	7's & 6's.	Clark's	Assylum	Amaziah.
275	262	The Lord unto my	C. M.	Henshury	Gabriel	St. Stephen's.
276	263	Worship, and thanks	P. M. Cl. IV.	Stephen	Wednesbury	
277	264	Jesus, the conquer	S. M.	Falcon Street	Harmony	Cornhill.
278	265	Who is this gigan	7's & 6's.	Clark's	Preparation	Assylum.
279	267	Shall I for fear of	L. M.	Duke Street	Warrington	Migdol.
280	268	The Lord is King	L. M.	Newcastle	Peru	Daventry.
281	269	Are there not in	4 8's & 2-6's	Ariel	Praise	St. John's.
282	270	But can it be, that	4-8's & 2-6's.	Rochdale	New Street	Harwood.
283	271	O God, my hope	6—8's.	Carey's	Barrett	Desire.
284	272	To thee, great God	6—8's.	Madrid	Eaton	Siloam.
285	273	Come, Saviour, Je	L. M.	Mamre	Melcombe	Daventry.
286	274	Abraham, when	L. M.	Glastonbury	Duke Street	Hebron.
287	275	Omnipresent God	8—7's.	Hotham	Seville	Savoia.
288	276	O God, thy faithf	4-8's & 2'6's.	St John's	Harwood	Rochdale.
289	277	God of my life	L. M.	Manchester	Tranquility	Newcastle.
290	279	My God, if I may	L. M.	Winchester	Stonefield	Newhaven.
291	280	Fondly my foolish	L. M.	Wilton	Justification	Port Hope.
292	280	To the haven of	7's & 6's.	Dependance	City Road	Assylum.
293	281	Jesus, my King, to	L. M.	Triumph	Duke Street	Portugal.
294	283	Jesus, thou sovereign	6—8's.	Admah	Peck's Trumpet	Love.
295	284	Come ye followers	7's & 6's.	Clark's	City Road	Josiah.
296	285	Thou praying Spirit	S. M.	Cambridge	Narenza	Shirland.
297	285	Shepherd Divine	C. M.	St. Stephen's	Attercliffe	Sprowston.

Hys.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
298	286	O wondrous power...	6—8's.	Peck's Trumpet...	Eaton.....	Ledbury
299	287	Jesus, thou hast....	7's & 6's.	Kingswood	Assylum.....	Dependance.
300	289	Jesus, I fain would..	S. M.	Zeal.....	Bethel.....	Reuben.
301	289	Jesus, my strength..	S. M.	Dallas.....	Egypt	Gerar.
302	291	Lord, that I may....	4—7's.	Ambleside	Pilton	Savona.
303	291	Ah, when shall I...	S. M.	Watchman	Bradley Church...	Shirland.
304	293	Saviour, on me the..	4-8's & 2-6's.	St John's.....	Harwood.....	Praise.
305	294	Gracious Redeemer..	S. M.	Falcon Street	Mount Ephraim...	Sarah.
306	295	Father, to thee.....	6—8's.	Carey's	Siloam	Eaton.
307	196	God of all grace....	C. M.	Wensbury.....	Warwick	Sheldon.
308	297	I want a principle ..	C. M.	Devizes.....	Bedford	Dundee.
309	298	Help, Lord, to	4-8's & 2-6's.	Latrobe	Willoughby.....	Praise.
310	299	Into a world of ruf..	C. M.	Burford	York	Wilts.
311	300	Bid me of men be..	S. M.	Shirland.....	Dover.....	Mathias.
312	301	Jesus, my Saviour...	L. M.	Mamre.....	Winchester.....	Hamburg.
313	302	Pierce, fill me with..	L. M.	Windham.....	Munich	Newington Green.
314	303	Hark, how the....	S. M.	Falcon Street.....	Watchman.....	Falmouth.
315	304	Angels your march..	S. M.	Bradley Church...	Reuben.....	Ssrah.
316	305	Eternal Power	L. M.	Daisy Hill.....	Tranquility	Warrington.
317	305	Ah, Lord, with	L. M.	Warcham.....	Rockingham	Hebron.
318	306	A charge to keep....	S. M.	Reuben.....	Sarah	Falcon Street.
319	3 6	Watch'd by the....	6—8's.	Zalmonah.....	Terah	Homerton.
320	307	Be it my only wis..	4-8's & 2-6's.	Harwood.....	New Street.....	St. John's.
321	307	Summon'd my....	C. M.	Bedford.....	Warwick	Rose Lane.
322	308	Servant of all, to...	C. M.	Broomsgrove.....	Charmouth	Barby.
323	308	God of almighty...	S. M.	Shirland	Cambridge.....	Bethel.
324	309	Forth in thy name...	L. M.	Duke Street.....	Wilton.....	Port Hope.
325	310	Lo! I come with...	7's & 6's.	Dependance.....	City Road.....	Josiah.
326	311	Captain of Israel's...	6—8's.	Barrett	Brighton.....	Plymouth Dock.
327	311	O thou who camest..	L. M.	Mamre	Dresden.....	Melcombe.
328	312	When quiet in my....	6—8's.	Cleft of the Rock..	Carey's.....	Siloam.
329	313	Thee, Jesus, full....	C. M.	Nehemiah	Lanesborough....	Deritend.
330	313	Saviour of all, what	6—8's.	Terah	Peck's Trumpet...	Charity.
331	314	Thou, Lord, hast...	C. M.	London	York	Liverpool.
332	315	Master, I own thy...	6—8's.	Love.....	Madrid.....	Eaton.
333	316	Come on, my part-..	4-8's & 2-6's.	Harwood.....	Rochdale	New Street.
334	317	Lord, I adore thy...	4-8's & 2-6's.	Latrobe	Willoughby.....	Praise.
335	318	Cast on the fidelity..	7's & 6's.	Clark's	Dependance.....	Josiah.
336	319	Father, in the Name	7's & 6's.	Assylum.....	Kingswood	Dependance.
337	319	Eternal Beam of....	L. M.	Hamburg.....	Hannathon	Dresden.
338	320	Thou Lamb of God..	L. M.	Rockingham.....	Wondrous Cross..	Melbourne.
339	321	O thou to whose ...	L. M.	Hannathon	Nottaway.....	Peru.
340	322	The thing my God..	S. M.	Aynhoe.....	Spilsbury	Dover.
341	322	O Jesus, let thy....	L. M.	Old Hundredth....	Munich.....	Hamburg.
342	3.3	God of eternal truth	C. M.	Devizes.....	Sheldon	Gabriel.
343	324	O for a heart to	C. M.	Lydia	Peterborough	Carr's Lane.
344	3 5	Thou hidden love....	6—8's.	Zauberfloto.....	Simeon's Joy	Love.
345	326	Ye ransom'd sin ...	4-6's & 2-8's.	Burnham	Lennox.....	Majesty.
346	327	For ever here my ...	C. M.	Charmouth.....	Dundee	Abridge.
347	328	Jesus, my life!....	C. M.	Devizes.....	Messiah	Rose Lane.
348	329	Heavenly Father...	8—7's.	Sicilian Mariners..	Seville.....	Townhead.
349	330	Where the ancient...	8—7's	Culpinstock.....	Martyn.....	Seville.
350	331	Holy Lamb, who...	4—7's.	Aaron.....	Theodora	Pilton
351	332	Come, Holy Ghost ..	6—8's. 2nd.	Brighton	Monmouth	New Court.
352	334	Jesus, thou art our..	2-6's & 4-7's.	Irene	Dedication.....	Eccles.
353	334	O Jesu, source of....	6—8's. 2nd.	Gay's.....	Martyn's Lane....	New Court.
354	336	Ever fainting with...	7's & 6's.	Clark's	Assylum.....	Dependance.
355	337	Jesu, shall I never...	4—7's.	Alma.....	Mount Hermon....	Pilton.
356	539	Lord, I believe thy..	C. M.	Wear Well.....	West's.....	Lydia.
357	340	Jesus, the Life, the..	C. M.	Abingdon.....	David's Harp	Rose Hill.
358	341	Open, Lord, my....	7's. & 6's.	Dependance.....	Clark's	Assylum.
359	342	God of Israel's....	7's. & 6's.	Preparation.....	City Road	Josiah.
360	343	Father of Jesus....	C. M.	Charmouth	Camberwell.....	Dundee
361	345	My God I I know...	C. M.	Antioch	Barby	West's.
362	346	Be it according to...	C. M.	Suffolk	Lydia.....	Oatlands.
363	348	What I never speak..	L. M.	Winchester	Rothwell	Sandbach.
364	3 8	Jesus, the gift di....	6—8's.	Admah	Barrett.....	Carey's.
365	349	O God of my salva-..	6—8's. 2nd.	Martyn's Lane ...	New Court.....	Monmouth.
366	351	I soon shall hear...	6—8's. 2nd.	Gay's.....	Martyn's Lane	Didsbury.
367	352	O come, and dwell...	S. M.	Watchman	Bradley Church....	Reuben...
368	353	Father, see this li..	7's & 6's.	Dependance.....	City Road.....	Josiah.
369	354	O God, most merci-..	L. M.	Angel's Song	Justification.....	Port Hope.
370	354	Deepen the wounds..	C. M.	Axbridge	Trinity	Deritend.
371	355	What now is my-....	8—8's.	Carnaby	Goshen.....	Albion.
372	356	Give me the en-....	7's & 6's.	Josiah.....	Dependance.....	Clark's.
373	356	Jesu, thou bonnd...	6—8's.	Castleton	Love.....	Carey's.
374	358	Come, Holy Ghost ..	6—8's.	Ledbury.....	Eaton.....	Madrid.
375	359	Saviour from sin....	6—8's.	Whitsuntide	Jersh	Charity.
376	360	I want the spirit...	6—8's.	Barrett.....	Admah	Desire.
377	361	Father of everlast-..	6—8's. 2nd.	Monmouth	Brighton	Gay's.
378	361	What shall I do....	6—8's.	Siloam	Cleft of the Rock..	Brighton.
379	362	O Love, I languish..	6—8's.	Brighton.....	Love.....	Plymouth Dock.
380	363	Prisoners of hope....	6—8's.	Zauberflote	Siloam.....	Desire.
381	365	When, my Saviour..	4—7's.	Sicilian Mariners..	Aaron	Pilton.
382	365	O great Mountain. ...	7's & 6's.	Clark's.....	Kingswood.....	Josiah.
383	367	Who hath slighted...	7's & 6's.	Preparation.....	Assylum.....	City Road.
384	367	I know that my Re..	C. M.	Messiah	Trinity	Dundee.
385	368	Love Divine, all ...	8's & 7's.	Vienna.....	Queenborough ...	Romanza.
386	369	Arm of the Lord a-..	L. M.	Oldham.....	Port Hope	Warrington.
387	370	Prisoners of hope, a..	S. M.	Ipswich	Shrewsbury	Falcon Street.
388	371	O that my load of ...	L. M.	Old Hundred ...	Wareham.....	Windham.
389	372	O Jesus, at thy....	C. M.	Arlington.....	West's.....	Trinity.
390	373	Since the Son hath..	6—7's.	Eaton	Damascus	Wellspring.
391	374	God of all power...	L. M.	Daisy Hill	Devotion	Effingham.
392	374	Father, supply my ..	L. M.	Stonefield	Melcombe	Daniel.
393	375	Holy, and true, and..	L. M.	Rockingham	Daventry	Port Hope.
394	376	O God of our fore-..	6—8's.	Admah.....	Eaton.....	Madrid.
395	376	O God, to whom, ...	L. M.	Adoration.....	Atlantic	Duke Street.
396	377	O Thou, whom once	L. M.	Windham	Munich.....	Gethsemane.
397	378	Jesu, thy far ex-....	L. M.	Nottaway.....	Duke Street.....	Portugal.
398	379	Saviour of the Sin-..	4—7's.	Mount Hermon...	Prayer.....	Savona.
399	380	Light of Life, se-...	8—7's.	Alma.....	Seville.....	Narcissus.
400	380	Jesus comes with...	4—7's.	Aaron	Pilton.	
401	381	All things are pos-..	6—8's.	Plymouth Dock...	Eaton	Charity.

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402	382	O might I this mo...	7's & 6's.	Dependance.....	City Road.....	Kingswood.
403	383	Lord, I believe a	C. M.	Bolton	Lanesborough....	Suffolk.
404	384	O glorious hope of ..	4-8's & 2-6's.	Praise	Harwood	Rochdale.
405	385	O joyful sound of ...	C. M.	Broomsgrove.....	Warwick.....	Oatlands.
406	386	What is our calling's.	C. M.	Autioch.....	Hensbury	Attercliffe.
407	387	None is like Jeshu..	7's & 6's.	Josiah	City Road	Clark's.
408	389	He wills, that I	L. M.	Daisy Hill.....	Triumph	Rothwell.
409	390	Jesus, my Lord, I...	C. M.	Sheldon.....	Suffolk	David's Harp.
410	390	Father, I dare be-...	S. M.	Shirland.....	Cambridge.....	Sarah.
411	391	Why not now, my...	6—7's.	Eaton	Linton Green....	Wellspring.
412	392	Thou God that an-...	L. M.	Old Hundred. 2 ..	Wareham	Stonefield.
413	392	Once thou didst	7's & 6's.	Dependance.....	City Road.....	Josiah.
414	393	Now, ev'n now, I....	7's & 6's.	Clark's	Asylum.....	City Road.
415	394	Jesus hath died that.	C. M.	Oatlands.....	Piety	West's.
416	394	I ask the gift of	C. M.	Suffolk	Sheldon	Devises.
417	395	Come, O my God....	C. M.	Abingdon	London.....	Wearwell..
418	396	God I who did'st so..	7's & 6's.	Josiah	Clark's.....	Dependance.
419	397	Quicken'd with our..	L. M	Old Hundred.	Winchester	Justification.
420	398	Ye faithful souls...	L. M.	Tranquility	Wexford.....	Newcastle.
421	399	I the good fight	S. M.	Spilsby	Bethel.....	Cranbrook.
422	399	Let not the wise his .	L. M.	Job	Warrington.....	Newhaven.
423	400	Who can worthily...	7's & 6's.	Clark's.....	Josiah.....	Dependance.
424	401	Us who climb thy...	7's & 6's.	Asylum	Clark's	Josiah.
425	401	The voice that.....	L. M.	Melcombe	Morning Hymn....	Federal Street.
426	101	Lord, in the strength	S. M.	Mount Ephraim....	Bradley Church ...	Milton Abbey.
427	402	God of all-redeem-...	8—7's.	Sicilian Mariners .	Hotham	Aaron.
428	402	Let him to whom...	C. M.	Hensbury	Broomsgrovo.....	Arlington.
429	403	Behold the servant..	6—8's.	Plymouth Dock	Desire	Eaton.
430	404	Father, Son, and...	6—7's.	Wellspring	Eglon	Mount Calvary.
431	405	O God, what offer-..	6—8's.	Barrett	Carey's.....	Homerton.
432	406	Fathe , into thy ...	C. M.	Martyrdom	Nehemiah	Auburn.
433	407	Give me the faith...	6—8's.	Madrid	Brighton	Silcara.
434	408	Jesus, all-atoning...	4—7's.	Almah	Narcissus	Anxiety.
435	409	Father, to thee my..	C. M.	Rose Lane	Keliah.....	Charmouth.
436	109	Jesu, my Truth, my.	S. M.	Shirland.....	Dallas.....	Egypt.
437	411	O God, my God,....	L. M.	Warrington.....	Wilton	Forseverance.
438	412	O God of Peace and.	6—8's. 2nd.	New Court.....	Didsbury.....	Monmouth.
439	112	Thy power and sav-...	6—8's. 2nd.	Gay's.....	Monmouth.....	Now Court.
440	414	Thou, Jesu, thou ...	6—8's. 2nd.	Martyn's Lane....	Gay's	Monmouth.
441	114	Let God who com-...	6—8's.	Admah.....	Castleton.....	Love.
442	415	Our earth we now...	6—8's.	Madrid	Ledbury	Charity.
443	416	Sun of unclouded...	6—8's.	Peck's Trumpet ...	Terah	Zalmonah.
444	417	Lord, over all, if ...	6—8's.	Siloam	Barrett.....	Eaton.
445	117	O come thou radi-...	6—8's.	Charity.....	Plymouth Dock...	Brighton.
446	418	Jesu, the word of ...	C. M.	Warwick.....	Prescott	Sprowston.
447	419	Messiah, Prince of...	S. M.	Sacrifice	Joy	Mansfield.
448	420	Prince of universal..	7's & 6's.	Clark's.....	Kingswood.....	Josiah.
449	420	Happy day of union.	7's & 6's.	Assylum.....	City Road	Clark's.
450	121	Messiah, full of	S. M.	Sarah	Bethel	Bradley Church.
451	421	Father of faithful...	6—8's.	Madrid	Eaton	Admah.
452	122	Almighty God of...	S. M.	Watchman	Mount Ephraim...	Essex.
453	424	Sinners the call	S. M.	Sarah	Reuben	Wirksworth.
454	425	God of unspotted...	L. M.	Wareham.....	Melcombe	Mamre.
455	426	O let us our own...	L. M.	Evening Hymn...	Portugal.....	Warrington.
456	426	Father, If justly ...	L. M.	Canada	Newcastle	Effingham.
457	427	On all the earth....	L. M.	Birmingham. ...	Adoration	Warrington.
458	428	Author of faith, we .	L. M.	Daisy Hill.....	Loughborough. ..	Duke Street.
459	428	Shepherd of Israel..	S. M.	Cornhill	Isaiah	Mathias.
460	429	God of all power and	S. M.	Aynhoe.....	Cerar.....	Sandforth.
461	430	Saviour, to thee we..	6—8's.	Siloam.....	Barrett.....	Carey's.
462	431	O let the prisoners'..	L. M.	Wareham	Windham.....	Hebron.
463	432	Lamb of God, who ..	6—7's.	Eglon	Linton Green	Safety.
464	433	Jesus, from thy	7's & 6's.	Assylum.....	City Road	Josiah.
465	433	Sovereign of all l...	C. M.	St. Ann's	Martyrdom.....	Arlington.
466	435	A Nation God de-...	4-8's & 2-6's.	Harwood	New Street.....	St. John's.
467	435	Father of all by	L. M.	Melcombe.....	Daisy Hill.....	Rockingham.
468	436	God, only wise, Al-.	C. M.	Bedford.....	Rose Lane.....	Sheldon.
469	437	Father of Lights l...	C. M.	Antioch	Trinity.....	West's.
470	439	Master supreme, I...	L. M.	Portugal.....	Peru.....	Mamre.
471	440	How shall I walk	4-8's & 2-6's.	St. John's.....	Harwood.....	Ariel.
472	441	I and my house will .	4-8's & 2-6's.	New Street.....	Latrobe.....	Praise.
473	442	Come, Father, Son,..	6—8's.	Whitauntide	Desire.....	Eaton.
474	443	Captain of our sal-..	6—8's.	Luther's Hymn	Plymouth Dock....	Madrid.
475	441	But who sufficient...	6—8's.	Carey's	Cleft of the Rock..	Love.
476	445	Come, Father, Son,..	L. M.	Wakefield.....	Pern.....	Port Hope.
477	446	Father, Son, and...	7's & 6's.	Clark's	Assylum.....	Kingswood.
478	447	And are we yet alive	S. M.	Aynhoe.....	Bethel.....	Sarah.
479	447	Peace be on this....	8—7's.	Hotham.....	Seville.....	Ambleside.
480	448	Glory be to God a...	8—7's.	Narcissus.....	Alma.....	German Hymn.
481	449	All thanks to the....	10's & 11's.	Hanover	King Street.....	Harmony.
482	450	Saviour of sinful....	S. M.	Falcon Street	Mansfield	Mathias.
483	451	Jesu, to thee our...	6—8's.	Siloam	Brighton	Simeon's Joy.
484	452	Appointed by Thee..	10's & 11's.	Portuguese Hymn.	Norton	King Street.
485	453	Jesu, we look to....	S. M.	Reuben	Sarah.....	Mount Ephraim.
486	453	See, Jesus, thy dis-..	C. M.	Sprouston Lodge..	Lydia	Oatlands.
487	454	Two are better far..	7's & 6's.	Dependance.....	City Road	Josiah.
488	425	How happy are we,...	P. M. Ct. III.	Paradise.....	Liberia	
489	456	How good and pl-...	6-8's, 2nd	Brighton	Gay's.....	New Court.
490	457	Behold how good a..	4-6's & 2-8's.	St. Swithin.....	Warsaw.....	Waterstock.
491	459	Come away to the ..	P. M. Ct. III.	Paradise.....	Liberia.....	
492	460	What shall we offer .	L. M.	Adoration	Devotion.....	Newcastle.
493	461	The people that in...	6—8's.	Madrid	Eaton.....	Terah.
494	462	Lo! God is here!....	6—8's.	Luther's Hymn....	Plymouth Dock...	Carey's.
495	463	Come, let us arise...	P. M. Ct. I.	Derbe.....	Holton.....	Troas.
496	464	The earth is the....	10's & 11's.	Portuguese Hymn.	King Street.....	
497	464	Come, all whoe'er...	4-6's & 2-8's.	Burnham	Warsaw.....	Haddam.
498	165	Come, let us anew...	P. M. Ct. I.	Holton.....	Derbe	Troas.
499	466	Come, let us ascend.	P. M. Ct. III.	Paradise.....	Liberia	
500	467	All praise to our ...	C. M.	Delight.....	Keliah.....	Mount Pleasant
501	468	Jesus, great Shep-...	C. M.	Bishopsthorpe	St. Stephen's	Rose Lane.
502	469	Come, thou Omni-..	C. M.	St. Ann's.....	Irish.....	Dundee.
503	470	Try us O God and...	C. M.	Barby	Abridge	Hensbury.
504	470	Jesus, united by...	C. M.	Antioch	Bolton	Lydia.
505	472	Unchangeable, Al-..	L. M.	Federal Street....	Wareham.....	Old Hundred. 2

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
506	473	Father of our dying.	7's & 6's.	Josiah.	Assylum.	Clark's.
507	474	Saviour of all to.	L. M.	Haydn.	Morning Hymn.	Warrington.
508	474	God of Love that	4—7's.	German Hymn	Feversham	Mount Hermon.
509	475	Jesus, Lord, we	4—7's.	Alma.	Narcissus.	Sicilian Mariners.
510	476	Thou God of truth.	4-6's & 2-8s.	Remembrance.	Latman	Murray.
511	477	Forgive us for thy.	6—8's.	Admah	Desire.	Charity
512	478	Centre of our hopes.	6—7's.	Eglon.	Mount Calvary	Venice.
513	478	Jesus, with kindest.	6—8's.	Carey's	Siloam.	Zauberflote.
514	479	Father, at thy foot-	4—7's.	Feversham	Townhead	Sicilian Mariners.
515	479	Father, Son, and Sp-	8—7's.	Hotham	Easter	Martyn.
516	480	Other ground can.	8—7's.	Savona	Pilton	Prayer.
517	481	Christ our head.	4—7's.	Aaron	German Hymn	Melville.
518	481	Christ, from whom.	4—7's.	Alma.	Narcissus	Theodora.
519	483	Come, and let us	8—7's.	German Hymn.	Sevillo	Anxiety.
520	484	Come, thou high.	8—7's.	Narcissus.	Easter	Culpinstock.
521	485	Let us join, 'tis	8—7's.	Hotham	Martyn,	Townhead.
522	486	Prisoners of a glo-	8- 7's.	Seville	Pilton	Hount Hermon.
523	487	O thou, our Hus-	L. M.	Old Hundred	Rockingham	Mamre.
524	487	Our friendship	6—8's. 2nd.	Brighton	New Court	Martin's Lane.
525	488	Jesu, thou great	6—8's.	Barrett	Siloam	Love.
526	489	Except the Lord	4-8's & 2-6's.	Harwood	St. John's.	New Street.
527	490	Come, wisdom	4-8's & 2-6's	Rochdale.	Praise	Ariel.
528	491	O Saviour, cast a	4-8's & 2-6's.	Rochdale	Willoughby.	Latrobe.
529	492	Holy Lamb, who.	8—7's.	Seville.	Sicilian Mariners.	Narcissus.
530	493	Come, thou all-in	8's & 7's.	Romanza.	Queenborough	Advent.
531	494	Christ, whose glory	7's & 6's.	Assylum	Dependance	Josiah.
532	495	Come, let us use	C. M.	Devizes.	London	St. Mathews.
533	496	Lord, we thy will	4-6's & 2-8's.	Reward.	St. Swithin	Murray.
534	496	Blest be the dear	C. M.	Lydia	West's.	Suffolk.
535	497	And let our bodies	S. M.	Bradley Church	Mansfield	Shrewsbury.
536	499	Jesus, accept the	4-6's & 2-8's.	Remembrance.	Warsaw	Lennox.
537	500	God of all consola-	C. M.	Martyrdom.	Oatlands.	Epheaus.
538	502	Jesus, soft harmo-	8—7's.	Martyn.	Seville.	Hotham.
539	503	Lift up your hearts	C. M.	Arlington	Warwick	Attercliffe.
540	505	Before Jehovah's	L. M.	Old Hundred.	Oldham.	Wareham.
541	505	Lord of the worlds.	4-6's & 2-8's.	Remembrance.	Burnham.	Warsaw.
542	506	Lord and God of	4—7's.	Pilton	Narcissus	Townhead.
543	507	Being of Beings.	C. M.	Abingdon.	Piety.	St. Steven's.
544	507	The Lord of Sab-	C. M.	St. Matthews.	Trinity	Toronto.
545	508	O thou eternal Vic-	6—8's.	Siloam.	Cleft of the Rock.	Carey's.
546	509	Come, all who truly	S. M.	Reuben.	Sarah	Christianity.
547	510	Come, thou ever-	8's & 7's.	Vienna	Romanza.	Northampton.
548	510	Lamb of God, whose	7's & 6's.	Assylum.	Clark's.	Woodhouse Grove.
449	511	Jesu, at whose	C. M.	Spruce Street	York	London.
550	512	Come, Holy Ghost	C. M.	St. Stephen's	Abingdon	Dundee.
551	512	Victim, Divine, thy	6—8's.	Luther's Hymn	Carey's	Siloam.
552	513	Jesus drinks the	7's & 6's.	Preparation	Dependance.	Assylum.
553	515	He died the Friend.	L. M.	Federal Street.	Hamburg.	Melcombe.
554	515	Our Lord is risen	L. M.	Port Hope	Oldham	Duke Street.
555	516	Come, desire of na-	4—7's.	Sicilian Mariners.	Narcissus.	Alma.
556	517	To the hills I lift	7's & 6's.	Dependance	City Road	Jesiah.
557	518	Ye Servants of God	10's & 11's.	Hanover	Portuguese Hymn.	King Street.
558	519	Come, Lord, from	P. M. Ct. II.	Harwich	Rapture.	Old German.
559	520	God moves in a	C. M.	Camberwell.	Deritend.	York.
560	520	Lord, dismiss us	8's & 7's.	Dismission.	Romanza.	Vienna.
561	525	Hail, Father, whose.	C. M.	St. Ann's	Irish,	Bristol.
562	526	Hail, co-essential	2-6's & 4-7's	Irene	Dedication	Eccles.
563	527	Great is our redeem-	7's & 6's.	Clark's	City Road	Josiah.
564	525	Infinite God, to	6—8's.	Terah	Zalmonah	Homerton.
565	529	Messiah, joy of	6—8's.	Simeon's Joy.	Ledbury	Desire.
566	530	Saviour, we now	6—8's.	Whitsuntide	Carey's	Eaton.
567	530	The spacious firm-	L. M.	Warrington	Wilton.	Hannathon.
568	531	God is a name my	L. M.	Job	Justification.	Duke Strest.
569	532	The Lord Jehovah	4-6's & 2-8's.	Haddam	Burnham	Majesty.
570	533	High in the hea-	L. M.	Daisy Hill	Evening Hymn.	Effingham.
571	533	With glory clad, with	L. M.	Warrington	Port Hope.	Stonefield.
572	534	The earth and all.	L. M.	Alfreton	Atlantic.	Loughborough.
573	535	Come, sound his	S. M.	Cranbrook.	Falcon Street	Mansfield.
574	535	How lovely are thy	6—8's. 2nd.	Didsbury	Martyn's Lane	Brighton.
575	536	Who Jesus our ex-	6—8's.	Siloam.	Charity.	Barrett.
576	537	My soul inspir'd	6—8's.	Admah	Carey's	Desire.
577	538	Great God, attend.	L. M.	Adoration	Peru	Old Hundred.
578	539	Sweet is the work	L. M.	Daventry.	Haydn.	Warrington.
579	539	Great is the Lord	S. M.	Dover	Falcon Street	Shirland.
580	540	Great God, this hal-	6—8's.	Luther's Hymn	Plymouth Dock	Desire.
581	540	Welcome, sweet day.	S. M.	Milton Abbey.	Bradley Church	Bethel.
582	541	Lord of the Sabbath.	L. M.	Rockingham	Morning Hymn	Daventry.
583	542	Again our weekly	L. M.	Stonefield	Dresden	Mamre.
584	542	O render thanks	L. M.	Birmingham	Nottaway	Port Hope.
585	543	Far as creation's	6—8's.	Brighton.	Plymouth Dock	Terah.
586	544	Eternal depth of	L. M.	Rothwell.	Sandbach	Wakefield.
587	544	Let every tongue	C. M.	Devizes.	Irish.	Dundee.
588	545	This, this is the God.	8—8's.	Carnaby.	Goshen.	David
589	545	Sweet is the me-	C. M.	Abridgo	Trinity.	Wilts.
590	546	In all my vast con-	C. M.	Bedford	Rose Lane.	St. Stephen's.
591	547	O that I could In-	4-8's & 2-6's	St. John's	Latrobe	Harwood.
592	547	When all thy mer-	C. M.	Abridge.	Carr's Lane.	David's Harp.
593	548	The Lord, how won-	L. M.	Daniel.	Portugal.	Wakefield.
594	549	Father of earth and	2-6's & 4-7's.	Irene	Dedication	Eccles.
595	550	Plunged in a gulf	C. M.	Warwick	Wear Well	Hensbury.
596	551	Who can describe	L. M.	Wareham.	Melcombe.	Birmingham.
597	552	Great God, indulge.	L. M.	Warrington	Tranquility	Duke Street.
598	552	My heart is fix'd	6—8's.	Cleft of the Rock.	Carey's	Desire.
599	553	Begin, my soul,	C. M.	St. Pancras.	Wilts	St. Stephen.
600	554	Jesus, thou ever	L. M.	Stonefield.	Wilton	Port Hope.
601	554	Hail, God the Son.	C. M.	Sholdon	Suffolk	Wilts.
602	555	Hark, the herald	4—7's.	Sicilian Mariners.	Narcissus	Theodora.
603	556	Celebrate Immanu-	7's & 6's.	Clark's	Assylum.	Dependance.
604	557	Sing, all ye heaven.	L. M.	Wareham	Warrington	Justification.
605	557	To us a Child of	L. M.	Duke Street.	Admiration	Angel's Song.
606	558	Light of those whose	8—7's.	Vienna	Queensborough	Jesse.
607	559	Glory be to God on	7's & 6's.	Preparation.	Assylum.	Josiah.
608	560	Stupendous height	6—8's.	Plymouth Dock.	Brighton.	Admah.
609	560	Let earth and hea-	4-6's & 2-8's	Burnham	Reward.	Lennox.

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
610	561	O God of gods, in...	6—8's. 2nd	New Court.....	Monmouth.....	Gay's.
611	562	Jesus, thee thy	7's & 6's.	Dependance.....	Josiah.....	Kingswood.
612	563	Behold, the blind ...	L. M.	Old Hundred	Rockingham	Mamre.
613	564	From whence these .	C. M.	St. Ann's.....	Irish.....	Bedford.
614	565	'Tis finish'd ! The ...	L. M.	Old Hundred.....	Windham.....	Uffingham.
615	566	Not all the blood...	S. M.	Bradley Church...	Cornhill.....	Eastbourne.
616	566	All ye that pass by ..	P. M. Cl. II.	Old German	Harwich.....	Rapture.
617	568	Thou very Paschal ..	S. M.	Sarah.....	Cambridge.....	Wirksworth.
618	568	This, this is He.....	S. M.	Mansfield.....	Cranbrook.....	Essex.
619	569	O thou whose offer..	L. M.	Wareham.....	Angel's Song....	Daniel.
620	569	Behold the sure.....	C. M.	St Ann's.....	Warwick.....	Rose Hill.
921	576	God of unexampled..	7's & 6's.	City Road.....	Asylum.....	Clark's.
622	571	Whom Jesu's blood.	C. M.	St. Stephen's....	Abridge.....	Martyrdom.
623	571	When I survey the ..	L. M.	Winchester.....	Wondrous Cross...	Stonefield.
624	572	Rock of Ages, cleft..	6—7's.	Eglon.....	Wellspring.....	Mount Calvary.
625	572	Sinners, rejoice.....	6—8's.	Peck's Trumpet....	Madrid.....	Garrett.
626	574	Jesus, to thee we...	2-6's & 4-7's.	Kingswood	Dedication.....	Eccles.
627	575	Enter'd the holy....	6—8's.	Luther's Hymn ...	Castleton.....	Ledbury.
628	575	Ye humble souls...	C. M.	David's Harp....	Mount Pleasant...	Condescension.
629	576	Christ, the Lord, is..	4—7's.	Easter.....	German Hymn...	Narcissus.
630	577	Hail the day that ...	4—7's.	Alma.....	Filton.....	Feversham.
631	578	Sons of God, triumph..	4—7's.	Narcissus.....	Aaron.....	Townhead.
632	579	Father, God, we ...	7's & 6's.	Clark's.....	City Road.....	Josiah.
633	579	Hail, thou once....	8's & 7's.	Vienna.....	Romanza.....	Jesse.
634	580	What equal honours	L. M.	Daventry.....	Morning Hymn ...	Chatsworth.
635	581	God is gone up on..	4-6's & 2-8's.	Murray.....	Burnham.....	Warsaw.
636	582	Great God, whose...	L. M.	Job.....	Winchester.....	Justification.
637	583	My heart and voice..	P. M. Cl. V.	Galilee.....	Repose.....	Dalston.
638	584	Jerusalem divine...	P. M. Cl. V.	Dalston.....	Wigan.....	Repose.
639	585	My heart is full of..	6—8's.	Love.....	Madrid.....	Charity.
640	586	Come, let us join our	C. M.	Antioch.....	Harmonia.....	Deritend.
641	586	Join all the glorious	4-6's & 2-8's.	Warsaw.....	Burnham.....	Remembrance.
642	588	Christ, the true....	8—7's.	Sicilian Mariners..	Botham.....	Scville.
643	589	Come, O thou Pro...	6—5's.	Plymouth Dock ...	Desire.....	Carey's.
644	589	Coming through ...	7's & 6's.	Clark's.....	Kingswood.....	Josiah.
645	590	Blow ye the trum...	4-6's & 2 8's.	Murray.....	Burnham.....	Warsaw.
646	591	With joy we medi...	C. M.	St. Mary's.....	Walsal.....	Mear.
647	592	O Son of Righteous..	C. M.	Devizes.....	Dundee.....	Messiah.
648	593	Let everlasting glo...	L. M.	Admiration.....	Stonefield.....	Wilton.
649	594	Hail, Holy Ghost,...	C. M.	Abridge.....	Abingdon.....	Prescott.
650	594	Branch of Jesse's ...	7's & 6's.	Assylum.....	Dependance.....	Josiah.
651	595	Sovereign of all the .	C. M.	St. Ann's.....	Charmouth.....	London.
652	595	Come, Holy Spirit,...	C. M.	Toronto.....	Attercliffe.....	Oatlands.
653	596	Come, Holy Spirit...	L. M.	Stonefield.....	Wakefield.....	Admiration.
654	597	Creator, Spirit, hy...	6—8's.	Siloam.....	Whitsuntide.....	Eaton.
655	598	Jesus, we on the ...	L. M.	Rockingham.....	Melcombe.....	Tranquility.
656	599	Why should the...	C. M.	Hensbury.....	Lanesborough ...	Gabriel.
657	599	Eternal Spirit, come	2-6's & 4-7's.	Irene.....	Dedication.....	Eccles.
658	600	Father, glorify thy..	6—7's.	Marsden.....	Wellspring.....	Safety.
659	601	O thou that hear'st..	L. M.	Gethsemane.....	Wareham.....	Hebron.
660	602	How sad our state...	C. M.	Martyrdom.....	Walsal.....	St. Mary's.
661	60.	O thou who hast re..	4-8's & 2-6's.	Harwood.....	Latrobe.....	Praise.

Hym.	Page.	First Lines.	Metres.	Names of Suitable Tunes.		
662	604	Regardless now of...	6—8's.	Castleton.....	Charity.....	Terah.
663	604	O for a closer walk..	C. M.	Mear.....	Charmouth.....	Oatlands.
664	605	Infinite Power	C. M.	Bedford.....	Attercliffe.....	Oldham.
665	606	Long have I sat.....	C. M.	Irish.....	Mear.....	Dundee.
666	607	Father, I stretch ...	C. M.	St. Ann's.....	St. Matthews....	Charmouth.
667	608	By secret influence ..	4-8's & 2-6's.	Rochdale.....	New Street.....	St. John's.
668	608	Long have I waited..	S. M.	Watchman.....	Shirland.....	Spilsby.
669	609	The God of Abra-...	P. M. Cl. VI.	Beaumont.....	Judea.....	Leoni.
670	610	Though nature's ...	P. M. Cl. VI.	Beaumont.....	Judea.....	Leoni.
671	611	Before the great ...	P. M. Cl. VI.	Beaumont.....	Judea.....	Leoni.
672	612	Awake, our souls!...	L. M.	Migdol.....	Wilton.....	Atlantic.
673	613	Commit thou all	S. M.	Sacrifice.....	Mount Ephraim...	St. Bride's.
674	614	Give to the winds....	S. M.	Falcon Street	Bradley Church...	Shirland.
675	615	Away, my needless..	S. M.	Cambridge.....	Reuben.....	Sarah.
676	616	Bless'd are the hu-...	L. M.	Wexford.....	Warrington	Wakefield.
677	616	Who in the Lord...	S. M.	Sarah.....	Falcon Street	Bethel.
678	617	God is the refuge...	L. M.	Tranquility.....	Ward.....	Hannathon.
679	618	My Shepherd will ...	C. M.	St. Pancras.....	St. Stephen's....	Rose Hill.
680	619	Happy the heart ...	C. M.	Spruce Street.....	Lydia.....	Suffolk.
681	619	Vain, delusive world.	7's & 6's.	Preparation.....	Clark's.....	City Road.
682	620	O Jesus, full of truth	L. M.	Old Hundred ...	Angel's Song	Munich.
683	621	Author of faith ap...	2-6's & 4-7's.	Dedication.....	Irene.....	Eccles.
684	622	God of Daniel, hear..	7's & 6's.	Preparation.....	Josiah.....	City Road.
685	623	To God the only ...	S. M.	Compassion.....	Eastbourne.....	Gerar.
686	624	In every time and...	S. M.	Mansfield.....	Bradley Church...	Matthias.
687	624	O that now the....	7's & 6's.	Clark's.....	City Road.....	Amariah.
688	625	Blessed are the pure.	7's & 6's.	Assylum.....	Dependance.....	Kingswood.
689	626	Jesu, my God and...	2-6's & 4-7's.	Irene.....	Birmingham.....	Slateford.
690	627	Earth rejoice, our...	4—7's.	Narcissus.....	Alma.....	Sicilian Mariners.
691	628	Come, thou Conqu...	8's, 7's & 4's.	Helston.....	Calvary.....	Helmsley.
692	629	Father of boundless..	S. M.	Watchman.....	Mount Ephraim...	Ayuhoe.
693	630	Head of thy Church.	L. M.	Newhaven.....	Canada.....	Coronation.
694	631	Eternal Lord of earth	6—8's.	Plymouth Dock ...	Madrid.....	Carey's.
695	631	Let Sion in her King	L. M.	Alfreton.....	Birmingham.....	Devotion.
696	632	Arm of the Lord...	6—8's.	Luther's Hymn....	Madrid.....	Eaton.
697	633	Jesus shall reign...	L. M.	Daventry.....	Newcastle.....	Duke Street.
698	634	The heavens declare	L. M.	Dresden.....	Stonefield.....	Port Hope.
699	634	From all that dwell.	L. M.	Nottaway.....	Wilton.....	Justification.
700	635	Lord of the harvest,.	S. M.	Shirland.....	Sarah.....	Bethel.
701	636	How heauteous are..	S. M.	Christianity.....	Matthias.....	Sarah.
702	637	Salvation ! O the...	C. M.	Ashley.....	Sovereign Balm...	Salvation.
703	637	Saviour, whom our ..	7's & 6's.	Clark's.....	Kingswood	Josiah.
704	638	Jesu, thy wandering.	L. M.	Rockingham.....	Wareham.....	Daniel.
705	639	The Law and Pro-...	L. M.	Angel's Song.....	Melcombe.....	Wexford.
706	640	Jesus, the word be...	S. M.	Falcon Street	Cambridge.....	Essex.
707	640	Saviour, we know...	4-6's & 2-8's.	St. Swithin.....	Remembrance....	Dunstable.
708	641	Lord, if at thy com...	S. M.	Sandforth.....	Narenza.....	Sacrifice.
709	641	The Lord of earth...	4-6's & 2-8's.	Lutman.....	Waterstock.....	Lennox.
710	642	Let me alone ano...	C. M.	Walsal.....	St. Mary's.....	Mear.
711	643	Eternal source of...	L. M.	Dresden.....	Haydn.....	Mamre.
712	644	Sing to the great...	C. M.	Lydia.....	Sheldon.....	Rose Lane.
713	645	Wisdom ascribe....	6—5's.	Carey's.....	Madrid.....	Terah.

Hys	Page	First Lines.	Metres.	Names of Suitable Tunes.		
714	646	God of my life, thro-	L. M.	Daniel	Daventry	Duke Street.
715	647	Jesus, was ever love.	6—8's.	Siloam	Carey's	Zanberflote.
716	647	Hear what the voice.	C. M.	Revelation	Dundee	Liverpool.
717	648	Tremendons God.	L. M.	Old Hundred	Warcham	Job.
718	648	I call the world's.	6—8's.	Cleft of the Rock	Siloam	Brighton.
719	649	May not a creating	7's & 6's.	Asaylum	City Road	Dependance.
720	650	Why do we mourn	C. M.	Dundee	Revelation	Walsal.
721	650	And must this body.	S. M.	Egypt	Sarah	Wirksworth.
722	651	Almighty Maker of.	L. M.	Old Hundred	Portugal	Federal Street.
723	652	Happy who in Jesus.	7's. & 6's.	Clark's	Kingswood	Josiah.
724	653	Hosannah to God.	P. M. Cl. I.	Derbe	Holton	Troas.
725	654	Happy soul, thy.	8's. & 7's.	Vienna	Romanza	Jesse.
726	654	I know that myj.	L. M.	Dresden	Melcombe	Adoration.
727	655	O when shall we.	8—8's.	Arabia	Israel	Albion.
728	656	There is a land of.	C. M.	West's	York	Rose Lane.
729	657	Lift your heads, ye.	8's, 7's, & 4.	Calvary	Heiston	Church Street.
730	658	Give me the wings	C. M.	St. Stephen's	Oatlands	Deritend.
731	658	Where shall true.	7's & 6's.	Preparation	City Road	Clark's.
732	659	The saints who die	L. M.	Angel's Song	Wareham	Rockingham.
733	660	How happy every.	C. M.	Coronation	Hensbury	Rose Lane.
734	662	And let this feeble	C. M.	Gainsborough	Walsal	St. Mary's.
735	664	Come, let us join.	C. M.	Mount Pleasant	Attercliffe	Oatlands.
736	665	Great God, thy wa-	L. M.	Old Hundred	Stonefield	Job.
737	666	Thou, who hast in.	7's & 6's.	Dependance	Josiah	Clark's.
738	667	How pleasant, how	L. M.	Wilton	Loughborough	Sandbach.
739	667	Father of all, thy	L. M.	Morning Hymn	Evening Hymn	Tranquility.
740	668	God of eternal truth	6—8's.	Charity	Siloam	Desire.
741	669	How large the pro-	C. M.	Arlington	Condescension	Wilts.
742	669	Lord of all, with	6—7's.	Wellspring	Venice	Eglon.
743	670	See Israel's gentle	C. M.	St. Stephen's	Martyrdom	Warwick.
744	670	The Saviour, when	L. M	Job	Duke Street	Mamre.
745	671	Father, live by all	4—7's.	German Hymn	Narcissus	Savona.
746	671	Father of mercies	C. M.	Irish	Bedford	Liverpool.
747	672	Jesus, thy servants	S. M.	Mansfield	Aynhoe	Bethel.
748	673	O God! how often	6—8's.	Luther	Carey's	Ledbury.
749	674	O how shall a sin-	8—8's.	Israel	Arabia	Mansions.
750	675	O happy day that	L. M.	Dresden	Hannathon	Atlantic.
751	675	The promise of my	C. M.	Bedford	York	Trinity.
752	676	From Jesu's sacri-	2-6's & 4-7's.	Irene	Dedication	Eccles.
753	677	Let all who truly	S. M.	Sarah	Bethel	Cranbrook.
754	677	Prostrate, with eyes	6—8's. 2nd.	Gay's	New Conrt	Monmouth.
755	678	Lord, thou hast bid	4-8's & 2-6's.	Latrobe	Harwood	Rochdale.
756	679	Brethren in Christ	L. M.	Rockingham	Duke Street	Port Hope.
757	680	Awake, my soul, and	L. M.	Morning Hymn	Hannathon	Angel's Song.
758	680	Glory to thee, my	L. M.	Evening Hymn	Evening	Warrington.
759	681	O thou that hang-	L. M.	Old Hundred	Munich	Windham.
760	682	Canst thou reject	L. M.	Munich	Mamre	Hamburg.
761	682	Lord of the wide	L. M.	Wareham	Wilton	Oldham.
762	683	Infinite God, thy	L. M.	Stonefield	Peru	Justification.
763	684	Lord, whom winds	4—7's.	German Hymn	Aaron	Prayer.
764	684	Lord of earth, and	7's & 6's.	Kingswood	Amaziah	City Road.
765	685	How are thy ser-	C. M.	Hensbury	Arlington	Sheldon.
766	686	How many pas-	6—8's.	Terah	Admah	Simeon's Joy.
767	687	Join all ye ransom'd	C. M.	London	David's Harp	Carr's Lane.
768	687	Ont of the depth of	C. M.	Abridge	Rose Lane	St. Stephen's.
769	688	I give immortal	1-6's & 2-8's.	Waterstock	Remembrance	Warsaw.